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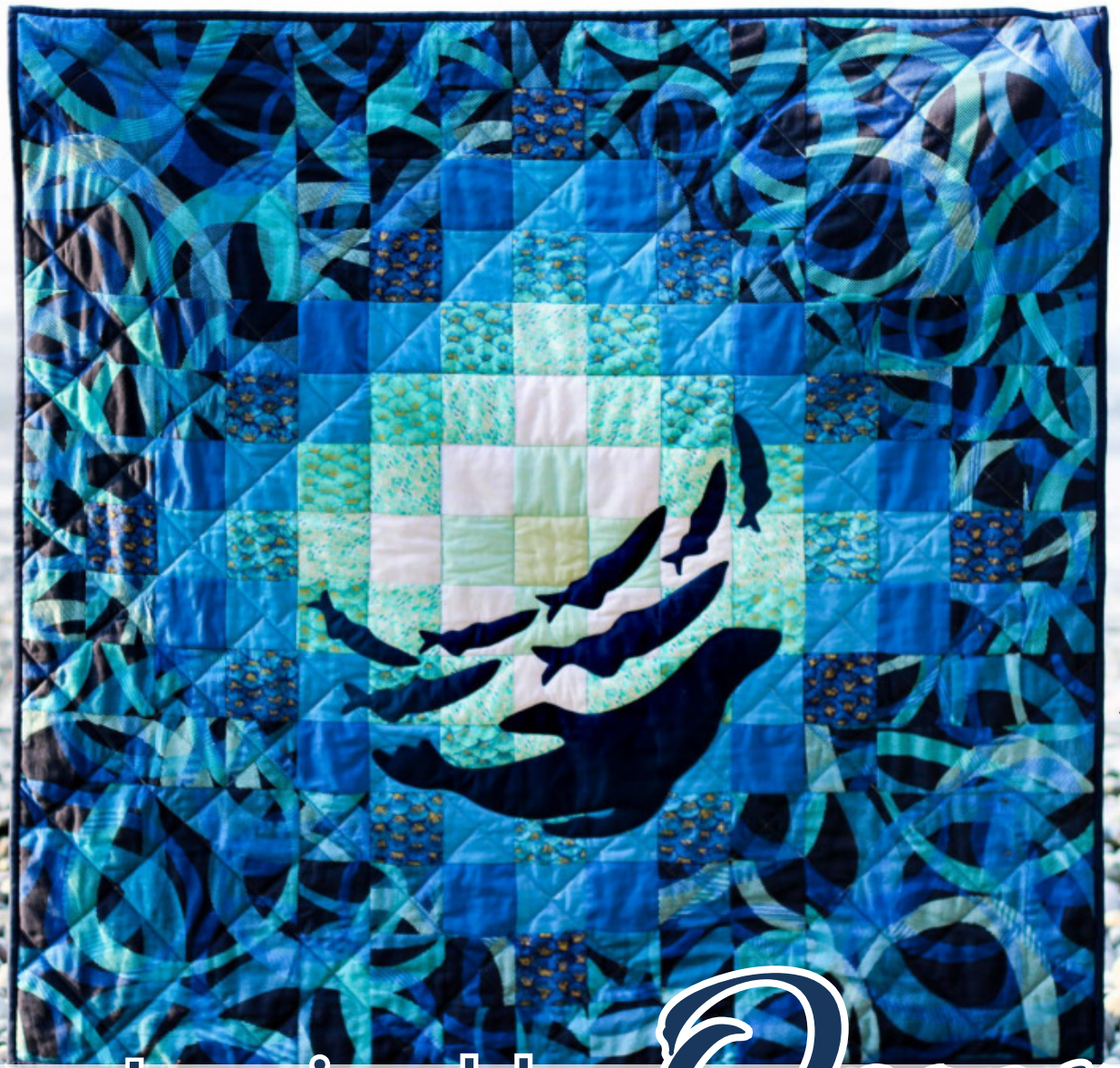

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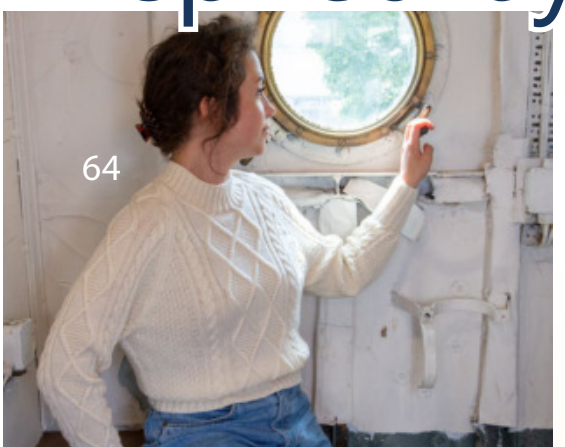
Inspired by Oceans



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Editor's letter

Although I'm a fantastic swimmer, I get very nauseous on boats of any size. I was on a cruise decades ago and I spent that week mostly in bed with a motion sickness patch behind my ear. Never again. But I love lounging on a beach listening to the waves - it's so good for the soul.

The topic of oceans for this issue has inspired our designers a range of feelings from nostalgia, a sense of calm, to an admiration for the ocean. For some, it has also offered a challenge for achieving what they envision would make a great project for you to try, and quilters Elaine Theriault and Laurie Russman managed to include a comical element in their quilts! The topic of oceans and the inspiration we can draw from it, is as vast as… the ocean, as we all experience it differently.

By serendipity, at the end of last year, my daughter was asking for a cropped cabled knit sweater, and my thought immediately jumped to the upcoming nautical theme for Issue 60. That same day I proposed the idea to Cynthia MacDougall who created the sensational **Seafaring Cables Pullovers** in this issue. She designed a cropped and unisex version in multiple sizes, offering two options for the back, and several options to make the collar. And if this wasn't exciting enough, I knitted the cropped version and Cynthia knitted the unisex version. Both are knit up using Fibra Natura Donnina which offers the perfect drape for a pullover that can be worn affectionately for three seasons out of the year.

We had a lot of fun exchanging notes, to make the Seafaring Cables Pullovers one of the most exciting knits you'll undertake. We photographed the pullovers on a very hot day this summer, which says a lot about our models' determination to make it a success!

Take a look at the new book, ***The Quilted Stash*** by Corey Follett and Ralph Jarvis. Living in Newfoundland and Labrador has got to be the ultimate ocean experience ever!

Enjoy this ocean-inspired issue and discover what the ocean means for you.

Cheerfully,

Inspired by

Oceans

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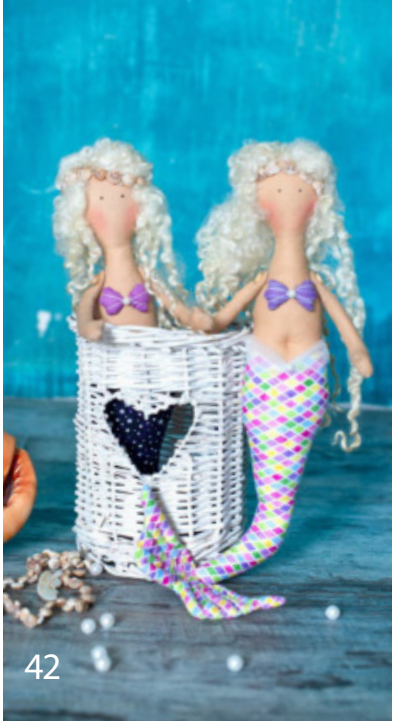
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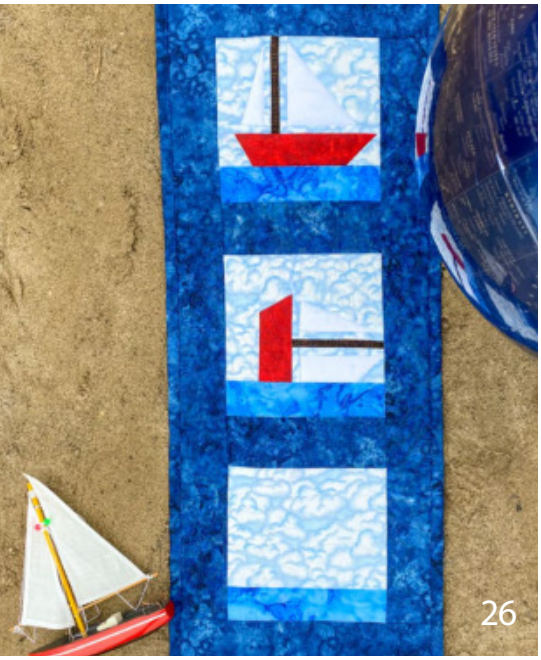
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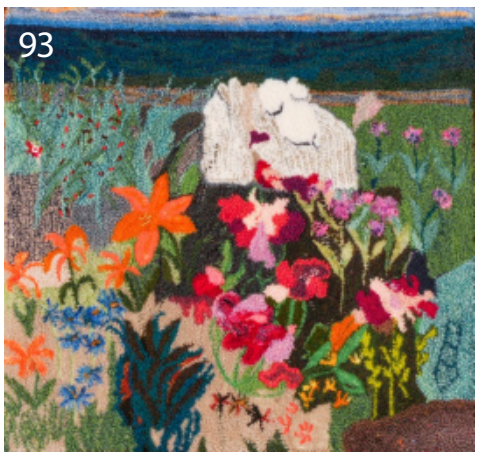

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To list your event in this space call 1.866.969.2678.

Haus of Stitches Knitting Retreats
Fall | September 16 - 18, 2022
Spring | April 14 - 15, 2023
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Imagine being able to knit without interruption? Share the enthusiasm with other knitters, be inspired, discover new techniques, get fresh ideas and knit, knit, and knit some more! Forms and details at *www.hausofstitches.ca* or call 1.800.344.6024.

Saturday October 15, 2022, 9am to 4pm
13th Annual WoolstockON Fibre Festival
Paris Fairgrounds, 139 Silver St, Paris, Ontario N3L 3E7
This annual event showcases fibre artists, producers, demonstrators and guilds to share everything fibre! This show incorporates workshops and vendors carrying everything from raw fibres to quality finished products. See and purchase supplies and equipment for spinning, weaving, knitting, crocheting, rug hooking and felting. Food Trucks, 4-H Llama demonstrations, Flax demonstrations and Angora Rabbit Care demonstrations held throughout the day. Workshops, vendors and demonstration times listed at *www.fleecefestival.com*. Admission is $8.00, under 10 free. Visit the website for all updates.

June 1 - 10, 2023
Saskatchewan Stitches Conference
St. Peter's Abbey, Muenster, Saskatchewan
The Saskatchewan Stitches Conference offers creative classes with renowned fibre and needle work artists and attracts participants from across Canada who love to sew, knit, quilt and rughook. Forms and details at *www.saskstitches.ca* or call 1.800.344.6024.

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EDITORIAL
Designers and other contributors who would like to be considered for future issues please email Carla with a brief description of your work and your proposed project for the magazine.

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All the **contributors**, Simon Pelletier, Alessia, Adriano, and to our moms.

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INSPIRED BY THE BLUES

BY HEATHER MCARTHUR

There are three things that bring peace and calm to my life - watching a cat sleep, gazing into a flickering campfire, and the sights and sounds of ocean waves lapping methodically upon the shore of a quiet beach. As I write these words and imagine myself sitting on a log gazing out to sea, I find my breath slows, my body relaxes, and I'm pretty sure I can feel my blood pressure drop. Ahhh, I'm at peace.

It's no surprise then, that of all the colours known to mankind, blue is most certainly my favourite. And not one specific blue. ALL blues. The deep sapphire (almost black) blue of the cold Pacific Ocean. The rich, tropical turquoise hues of the Caribbean Sea. The brilliant frosty blue of the glacial icebergs crashing into the waters at Glacier Bay, Alaska, and the mysterious, murky teal of the Grand Canal in Venice. I love them all. Blue is my colour.

I'm not the only one attracted to the colour blue. According to experts, blue is one of the most popular colours among humans and is preferred by people across all cultures and generations. Even some insects and animals prefer the colour blue over other colours - including mosquitoes, so don't wear anything blue when camping! Psychological studies have also found that colours instill various moods and feelings in all of us. Calming, soothing, and peaceful are most associated with the colour blue, and it is commonly used in commercial and residential décor to evoke feelings of serenity and tranquillity. And the colour blue is known to slow the heart rate, reduce blood pressure, and cause the body to relax, so it's no wonder I can feel my blood pressure drop when my mind wanders off to the beach.

Photos by Heather McArthur

I am fortunate to not only live on the west coast of Canada, very near the Salish Sea and the Pacific Ocean, but my husband and I also own a boat. Much of our summer - and even some of our winter - moments are spent on the water in our boat, exploring the coastline and islands of British Columbia. Most of the time (there have been some scary moments!) for me it is peaceful, relaxing, and serene.

And creative.

Research has shown that being near the ocean can make you calmer and more creative, but I could have told you that even without all the expensive investigative studies found on the world wide web to back me up. Just ask any artist, and they would say the same. For hundreds of years, maybe even thousands, the ocean has been a source of creative inspiration for artists of all genres. Writers, painters, sculptors, filmmakers, photographers, and of course quilters have all felt the allure of the ocean, with its watery depths full of magic and mystery. There's something about the ocean that deeply touches all the human senses and emotions, and encourages us to create. It certainly encourages me.

Although space is at a premium on a boat and there is precious little storage or room to be creative (I rarely take a sewing machine with me and prefer instead to do handwork), I inevitably return home from a boat trip with hundreds of new ideas and inspiration for my next quilt. My cell phone and my digital camera are full of photos from our maritime excursions - sailboats on anchor at sunset, giant herons perched atop the pilings of an old dock, sparkling waterfalls tumbling hundreds of feet into the ocean below. My notebook is bursting with messily sketched outlines of quilt ideas, all based on things I have seen in our travels on the water. Those sketches and photos are all at the ready for my return home… ready to inspire me and ready to be turned into a stitched fabric memory.

Starry Nights

Here, Fishy Fishy

"The ocean stirs the heart, inspires the imagination and brings eternal joy to the soul."

– Robert Wylan

Bargello Blues by Heather McArthur adapted from a pattern by Eileen Wright

Even when my husband and I travel to the far reaches of the world on vacation, I am inspired more by the sights and scenes of the water vistas than I am by the city buildings and architecture (though I am also known to dodge traffic just to snap a picture of an ornate sewer grate or an elaborate doorway of a centuries-old house in Europe). Could it be that many of our trips just so happen to involve travels near the ocean, or do we unconsciously seek out those experiences because of our mutual love of the sea?

Whatever the reason - and I'm certainly not going to argue over the psychology of why - I love the ocean in all its magnificent and infinite shades of blue. Oddly enough, I am actually afraid of the water, and I even cheated my way through swimming lessons as a child! Seldom do I make a quilt that does not include the colour blue, even if it's just a little touch as an accent. As I said, blue is my colour. Is it your colour too?

Speaking of blue oceans, I want to take a moment to share with you my concerns for the health of the world's oceans. In 2017, the Ellen MacArthur Foundation, in partnership with the World Economic Foundation, predicted that plastic will outweigh fish in our oceans by 2050. Every year, several million tons of plastic waste end up in the ocean, causing pollution of the water and killing off marine life at a drastic rate. Next time you're thirsty, think twice before you purchase that one-time-use plastic bottle of water, and buy a refillable water bottle instead. Use cloth shopping bags, not plastic. I would love to think that if we all do our part, future generations of my family (and yours too) will enjoy our beautiful oceans as much as we do today.

That's it for my rant. Thanks for reading.

Tropical placemats

Sea to Sky

Heather McArthur
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Stormy Sea Triptych Photo Frames

Living on the East Coast of Canada affords me the opportunity to have a first-hand view of the ocean and its unique coastline. This inspired me to create these wall hangings to display photographs of my favourite lighthouses and the incredible ships that travel through the ports. These panels are designed to be able to change the photographs by inserting new ones under the center fabric folded corners.

– Margaret

Triptych: "A triptych is a piece of artwork divided into 3 sections"

skill level Intermediate

finished measurements
Overall wall art 30" x 68"
Each triptych is 18½" x 14½"

materials
fabric
- ¾ yd [0.75m] light blue tone on tone for piecing
- ¾ yd [0.75m] medium blue tone on tone for piecing
- 2½ yds [2.5m] dark blue tone on tone for piecing, borders, binding and backing

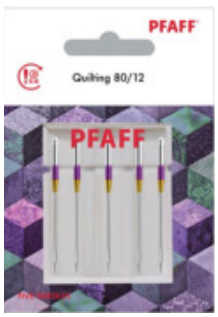
fusible batting
- *INSPIRA™ Fusible Fleece*

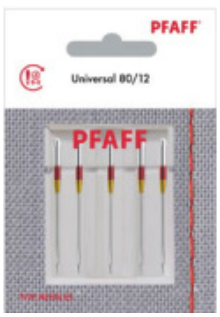
cord
- 10 yds (10m) White cable cord 9/32" [7mm] ***Note**: make sure the cord is pliable.*

threads
- 50wt cotton sewing thread
- smoke invisible polyester thread

sewing feet and accessories
- *PFAFF® creative icon™ 2 Top-of-the-Line Sewing and Embroidery Machine*
- Straight Stitch Needle Plate (included with machine)
- 0A Standard Presser Foot for IDT™ System (included with machine)
- *Extension Table with Adjustable Guide* or *Quilt Table*
- *¼" Quilting Foot for IDT™ System*
- *Stitch-in-Ditch Foot for IDT™ System* or *Clear Stitch-in-Ditch Foot for IDT™ System*
- *Sewing Star Foot for IDT™ System*
- *Quilt Binder*

needles
- PFAFF® Universal needle size 80
- PFAFF® Quilting needle size 80
- PFAFF® Quilting needle size 90





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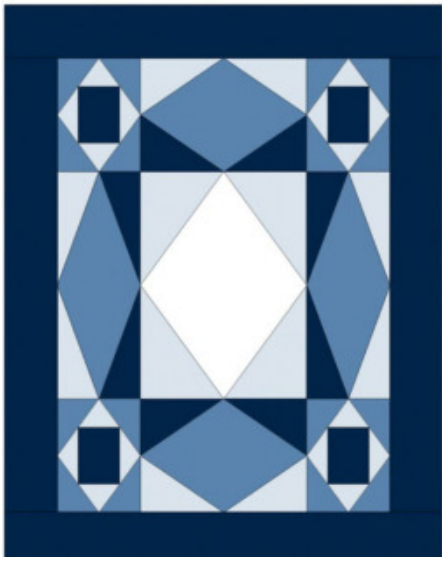
- PFAFF® 6"/15.2cm Appliqué Scissor
- PFAFF® 6"/15.2cm Safety Stiletto

other
- 12 Rust-resistant grommets 9/16" [14mm]
- 9/16" [14mm] grommet tool
- 5/16" [8mm] hole punch
- EQ Printables Cotton Satin (283 thread count) for inkjet printers
- provided templates from Electric Quilt 8
- SINGER® Steam iron
- ironing surface
- tailor's clapper (wood press block)
- spray starch
- temporary spray adhesive
- rotary cutter, ruler, and mat
- foundation paper
- ¼" ruler for paper piecing
- water soluble glue stick (purple when wet, clear when dry)
- fine pins
- chalk pencil
- hammer
- surface to hammer on
- picture hanging wire
- three photographs
- driftwood (optional)

Electric Quilt 8

Electric Quilt 8 (EQ8) is a quilt-design software that has various quilt blocks included. For this project the Storm at Sea block was adjusted to 15" tall and 11" wide. The center of the block was modified to accommodate a 5" x 7" picture. Borders were then added to the block. In EQ8 you can adjust the colours to match your chosen fabric, once this has been done you can print quilt yardage charts, templates, and foundation patterns.



***Note**: this chart is for a single panel. This does not include the backing or binding. The white is for the printed fabric photograph.*

fabric width 44-45"	number of patches	yardage estimate	type of fabric
	20	¼	solid
	28	¼	solid
	16	¼	solid
	1	¼	solid

Preparing the fabric

1. Each fabric was washed and dried to maximize the shrinkage and remove any extra dye.
2. Set your SINGER® Steam iron on cotton with steam and press.
3. Press again using spray starch this will help stabilize the fabric, especially when piecing on the bias.

Cutting instructions (for 3 panels)

light blue tone on tone

12 (5″ x 5″) for G and H folded fabric corners

dark blue tone on tone

6 (2″ x 42″) borders

6 (1¾″ x 42″) binding

3 (16″ x 20″) backing

fusible batting

3 (16″ x 20″) INSPIRA™ Fusible Fleece

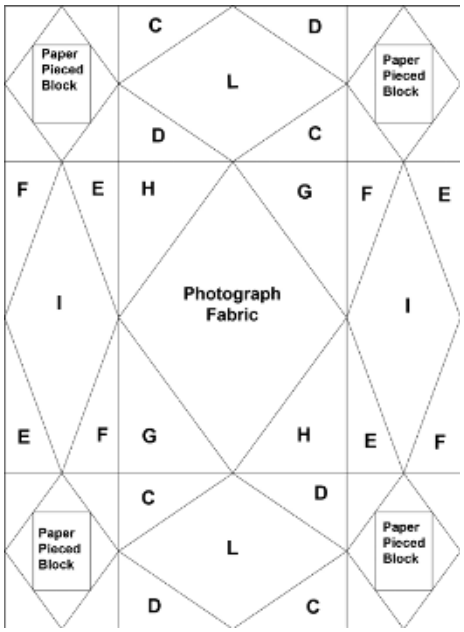
Template preparation

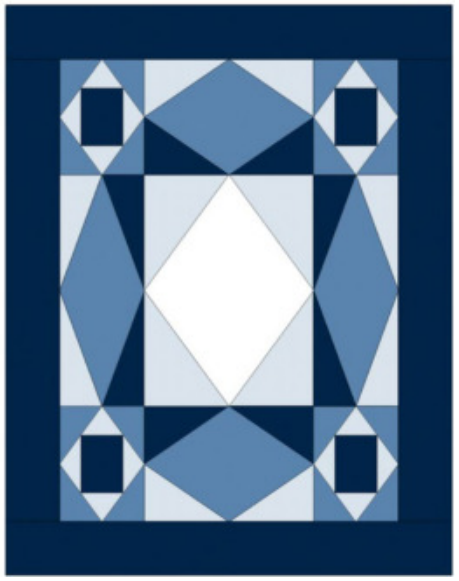
1. Print the 2 template pages; be sure when you print that the 1″ square size is accurate.
2. Print the foundation paper piecing page on foundation paper be sure when you print that the 1″ square size is accurate. ***Note****: make a total of 4 copies for each triptych panel.*

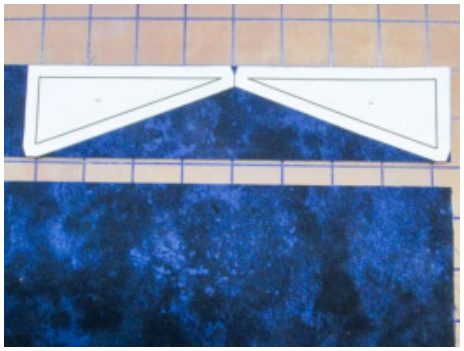
Cutting

1. Cut out each template and cut the number of pieces as follows and see the block line diagram.

fabric colour	template	quantity
dark blue	C	6
	D	6
	E	6
	F	6
md blue	I	6
	L	6
light blue	C	6
	D	6
	E	6
	F	6







2. Spray temporary spray adhesive on the back of each template to stick them onto the fabric to make cutting easier. Cut a strip the width of the template to make it faster to cut out.

Note*: cut out on a single layer of fabric with template and fabric facing right side up.*

Sewing machine preparations for piecing

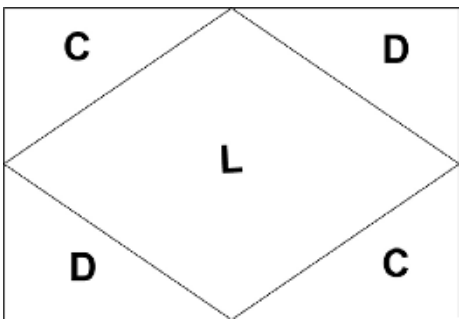
1. Set up your PFAFF® *creative icon™ 2* for piecing by attaching the Straight Stitch Plate.

   Note*: the Straight Stitch Plate is recommended for quilt piecing because it has a smaller hole that supports the fabric closer to the needle and helps prevent the fabric from being pulled down into the bobbin area, especially at the beginning and/or end of a seam.*

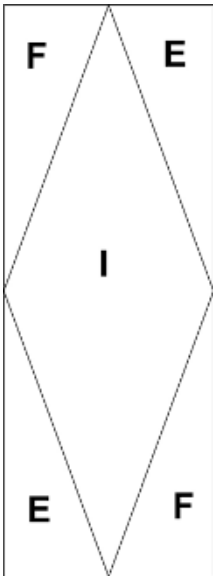
2. Attach the ¼″ Quilting Foot for IDT™ System and engage the IDT™.
3. Attach the Extension Table, this will give you a larger sewing surface and better support for your project.
4. Insert a PFAFF® Universal needle size 80 in the machine.
5. Thread with 50wt cotton sewing thread on top and on the bobbin.
6. Select a straight stitch with a stitch length of 2.0 for piecing.

Piecing instructions

1. Use a ¼″ seam allowance to stitch together the following unit. Using pieces C, D, and L.
2. Make 6 units.
3. Press.



Feature photo and instruction photos by George Janca and Edna Tobey.



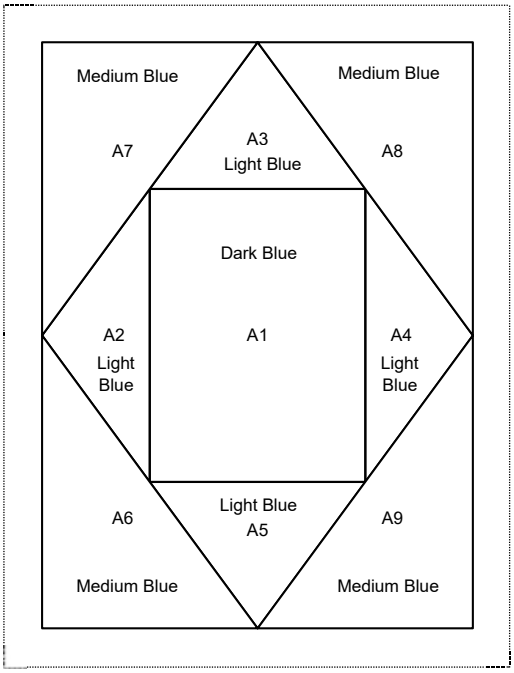
4. Stitch the next unit using pieces E, F, and I.
5. Make 6 units.
6. Press.

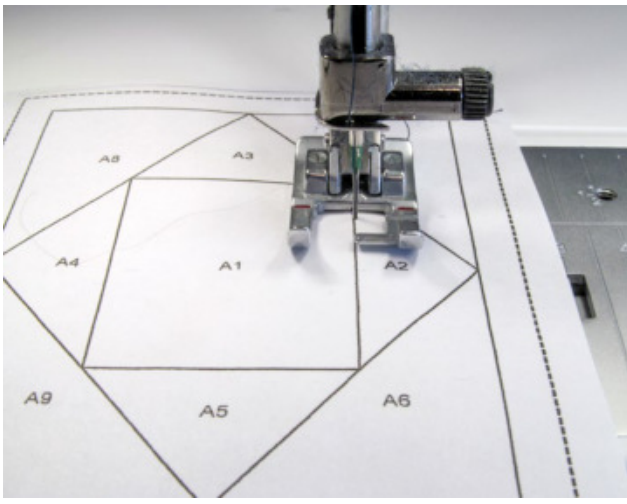
Sewing machine preparations for paper piecing

1. Insert a PFAFF® Quilting needle size 90 in the machine.
2. Attach the Sewing Star Foot for IDT™ System and engage the IDT™.
3. Select a straight stitch with a stitch length of 1.5 for paper piecing.

Paper piecing Instructions

1. Foundation paper piecing is like the paint-by-numbers of quilting. You use a paper template to outline which fabric goes where then stitch both the paper and the fabric together along the drawn line. You then remove the paper and you have a perfectly pieced block. The reason this method was used for the corner sections of the block is to achieve the precision that is hard to get using the traditional piecing method.
2. Cut out each of your printed foundation paper pieces roughly.
3. Cut your fabric into rectangular pieces much larger than the numbered sections.
4. Place the dark blue fabric for section A1 over section A1 of the template, so the wrong side of the fabric touches the back of the paper. Make sure your fabric is larger than the section A1 outlines. Secure the fabric using a dab of glue. **Pro TIP**: Hold the paper up to a light source to make sure the fabric more than overlaps the outline for section A1.
5. With the fabric side of the paper facing you, place the light blue fabric A2 on top of section A2, right side down (the right sides of both fabrics should face each other). Check on the paper side of your template to make sure one straight edge of the new fabric overlaps the line that separates sections A1 and A2, and that the fabric for section A2 covers the section entirely.
6. Stitch along the line between sections A1 and A2, beginning and ending a few stitches beyond the line.
7. Fold the paper along the line you just stitched (folding away from the fabric). Measure ¼" from the paper with your ¼" ruler and trim the excess fabric.
8. Flip the block over so the fabric is on top. With a dry, hot iron, press the second fabric in place.
9. Place your light blue fabric for section A3 on top of your block so that the right sides of fabrics A1 and A3 are facing each other (and the wrong side of the new fabric is facing you).
10. Hold the paper up to a light source and make sure that one straight edge of fabric A3 slightly overlaps the line on your pattern between sections A1 and A3. When you stitch along this line later and fold back fabric A3, it should more than cover section A3.
11. Stitch along the line between sections A1 and A3. As you did earlier, fold back the paper and trim off the excess seam allowance, then press fabric A3 in place.
12. Repeat this process until the block is complete.





13. Use a rotary cutter to cut off the paper and excess fabric along the seam allowance (outer square) on the pattern.
14. Repeat until you have 12 corner units.

Sewing machine preparations

1. Insert a PFAFF® Universal needle size 80 in the machine.
2. Attach the ¼" Quilting Foot for IDT™ System and engage the IDT™.
3. Select a straight stitch with a stitch length of 2.0.

Piecing it together

1. Steam block each unit (using the tailor's clapper). Steam blocking means you press (dry) the seam and then give the seam a burst of steam (without moving the iron) and then remove the iron and press down with the Tailors clapper. Let cool.
2. Sew together the corner units with the side units using a ¼" seam allowance

***Note**: pin the intersection points to make sure they match. Use the PFAFF® Safety Stiletto to hold down the seam allowances as you sew.*

3. Press the seams away from the corner units.

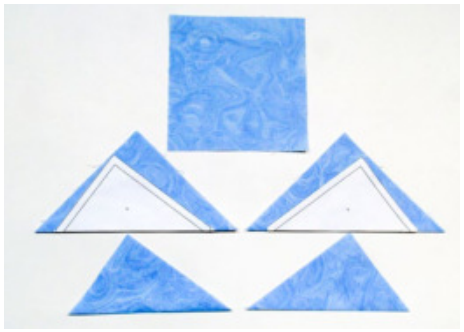
Cutting templates G and H

1. Take the 5" light blue squares and press in half on the diagonal.
2. Take the G and H templates and cut off the diagonal seam allowance.
3. Place the template on the fold and cut out 6 G and 6 H pieces.

Preparing the picture for printing

***Note**: measure the middle sections to figure out the size required for the photo in the center (length and width).*

1. In your photography program, crop your photo until the lighthouse or whatever you are using is in the center of the photo! This is not what we normally do when taking a photo, we use the "rule of thirds" but it is what we need for this project. Evaluate your photo by printing a 6" x 8" photo on paper **first to ensure the size** and then preview using the fabric corners G and H laid in place with the raw edges touching the outer photo edges.



***Note**: Since the pieced middle section measured 6" x 8" when finished a 6" x 8" printed photo was used. You do not want any white edge around the printed picture so the seam allowance should be included in the printed picture. Later you can change your picture by tucking a 5" x 7" photo printed on photo paper under the folded light blue corners.*

Printing the photos on "EQ Printables"

1. Print your 6" x 8" photos on the "EQ Printables", following the directions on the package.

***Note**: when rinsing, **do not squeeze** the fabric to remove the excess water. Use a squeegee to remove the excess water, it works best without permanently wrinkling the fabric photo.*

2. When totally rinsed, all excess ink will run out.
3. Leave flat to dry.
4. Dry press the photos.
5. Trim to 6" x 8".

Piecing the center

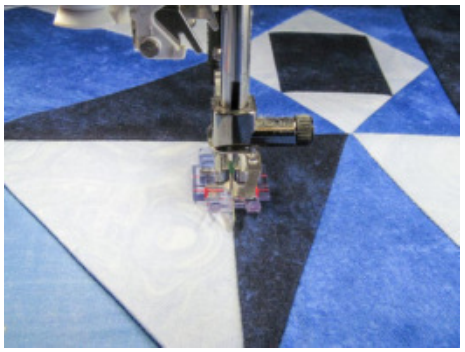
1. Take the light blue corner pieces G and H and baste them onto the corners of your fabric photos using a ⅛" seam allowance.
2. Stitch the middle row together. Blocking the seams away from the center. Do this for each triptych panel.
3. Now that you have 3 rows. You can pin the seams and intersection points and sew each row together.
4. Dry press and steam block each seam. This will help all the seams lay flat.

Borders

1. For the side borders measure the panel top to bottom across the center.
2. Cut 6 border strips that length.
3. Sew the left and right borders on each triptych panel.
4. Press and steam block each seam towards the border.
5. Repeat the same process for the top and bottom borders.
6. Steam block each final triptych panel.
7. Tear off the paper from the back of the corner blocks. Use a PFAFF® Opposable Curved Tweezer to remove any little bits of paper.

Preparing to quilt

1. Take each triptych panel and center it on the fusible side of the INSPIRA™ Fusible Fleece.
2. Fuse in place with a SINGER® steam iron set on the wool setting using steam. Let cool.
3. Spray the back of the INSPIRA™ Fusible Fleece with temporary spray adhesive, position the backing on top, and smooth in place.

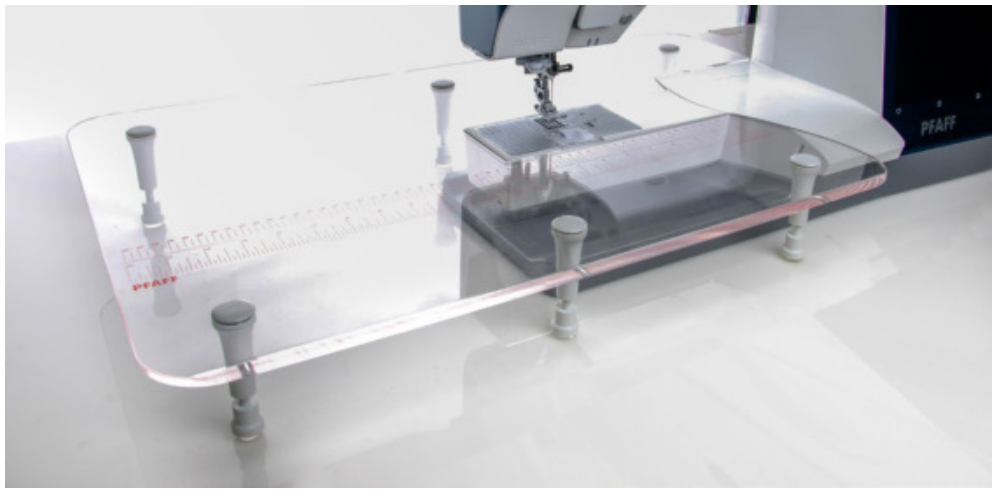


Sewing Machine preparations for quilting

1. Insert a PFAFF® Quilting needle size 80 into the machine.
2. Change your foot to the Stitch-in-Ditch Foot for IDT™ System or Clear Stitch-in-Ditch Foot for IDT™ System and engage the IDT™.

***Note**: be sure the needle is perfectly in line with the guide.*

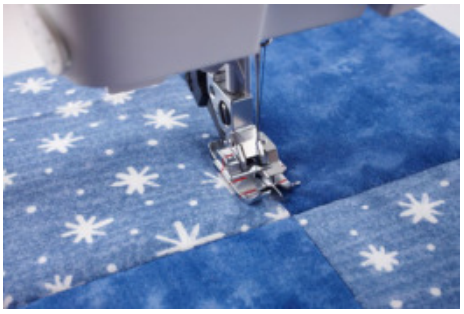
3. Thread your machine with smoke invisible polyester thread on top (to blend with all the blues) and 50wt cotton sewing thread on the bobbin (to match the backing).
4. Select a straight stitch with a stitch length of 3.0 – 3.5 for quilting.
5. Engage Needle Stop Up/Down.



PFAFF Quilter's Table

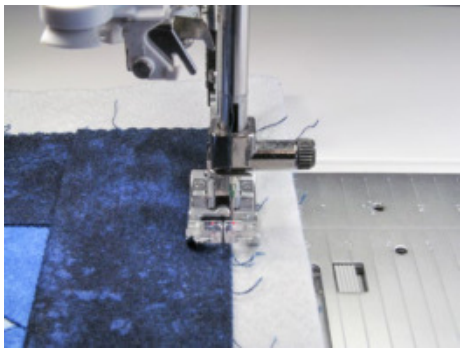
Sewing Star Foot for IDT™ System

¼" Quilting Foot for IDT™ System



Clear Stitch-in-Ditch Foot for IDT™ System

PFAFF® Quilting needle size 90

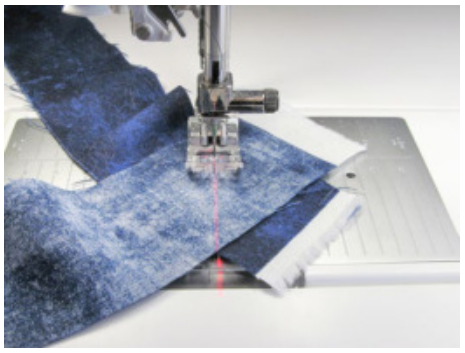


Quilting

On each triptych panel stitch in the ditch in all the main seam lines.

Sewing machine preparations

1. Change to the Zigzag Needle Plate.
2. Change your foot to the 0A Standard Presser Foot for IDT™ System and engage the IDT™.
3. Thread your machine with 50wt cotton sewing thread on top and on the bobbin.
4. Select a 3-step zigzag with a Width of 4.0 and a length of 4.5.
5. Engage Needle Stop Up/Down.



Sewing instructions for quilt perimeter

1. Stitch all around each triptych panel with the zig inside the edge and the zag just off the edge of the quilt. This will pack down the fabric edge and make it easier to run through the binder. This trick works with all types of binding.
2. To prepare your triptych panel for binding take each section and trim, "squaring up" to the outer edge of the borders, make sure at this point before cutting that ALL triptych panels are the same size.
3. Make a perfect rectangle of each.

Sewing instructions for binding strip

1. Select a straight stitch with a stitch length of 2.0.
2. Join each section of binding on the diagonal and trim each seam allowance to a ⅛", trim off the dog ears (excess fabric outside of the binding edge) and press the seams open.

Sewing machine preparations for binding with the PFAFF® Quilt Binder

1. Attach your PFAFF® Quilt Binder to your machine as shown in the directions that come with the binder.
2. Hint be sure that the right inside edge (guide) of the foot lines up with the

fold of the binding at a perfect 90°.

3. Set the stitch length to 3.0 and the stitch position to -1.5 to be closer to the left edge of the binding but still catch the back.

Sewing instructions for binding

1. Sew the binding on each triptych panel.

TIP Use a PFAFF® Safety Stiletto to help control the binding, the fabric behind the Quilt Binder and in front of the foot.

2. Check out this Facebook post: *https://fb.watch/aOqyUNJV1r/* on how to turn the corners using the Quilt Binder.
3. Use the glue stick for the mitered corners and to end the binding.

Grommets and hanging

1. Space your 9/16" [14mm] grommets evenly across the top edge of each triptych panel.
2. Mark each center with a chalk pencil.
3. Take the grommets and trace the inside hole.
4. Place a notepad under the quilt and with a hammer and the 5/16" hole punch, make a hole in each spot.
5. Since the punch is not big enough for the grommets, take some sharp scissors and make 1/16" small cuts at the top, bottom, left, and right sides of the hole, so the grommet will fit in.
6. On a hard surface, use the 9/16" grommet tool and hammer the top, bottom, and spacer for each grommet in place.

Attaching the triptych panels to the driftwood

1. Lay your driftwood on a flat surface and position the triptych panels until you like the spacing between the driftwood and each triptych panel.
2. Cut the driftwood length if needed.
3. Cut and sand the back of the driftwood until it lays flat (mine had a curve bowing out from the wall so I cut and sanded it down until it was flat as possible against the wall).
4. Find the center of the driftwood by balancing it on your finger and wrap picture hanger wire around this spot, then create a loop to hang the piece from.
5. Then you only have to balance the ends with nails or more wire.
6. Start stringing the cord in the middle of the driftwood with the center of the cord and leaving extra to move and shift each triptych panel as you want.

***Note**: wind the cord around the driftwood a few times in between each triptych panel and at each end of the driftwood.*

7. The cord sticks to the driftwood and holds each triptych panel independent of the others so you can adjust the height, spacing, and levelness of each triptych panel, independently. Knot the cord at each end.
8. Hang it on the wall and balance the cord until each triptych panel is level and evenly spaced.

9. Check the overall proportions and the layout of the triptych panels and adjust as necessary.

Inserting photos

1. These panels are designed for you to change the pictures to photo paper pictures when you want something different.
2. Use glossy or matte photo paper and print your pictures at 5.375" x 7.375" for as snug a fit as possible.
3. Tuck the pictures under the light blue corners of the center section.

Margaret Sweete
Sewing Specialist
SVP Canada Inc.
https://www.pfaff.com/en-CA/

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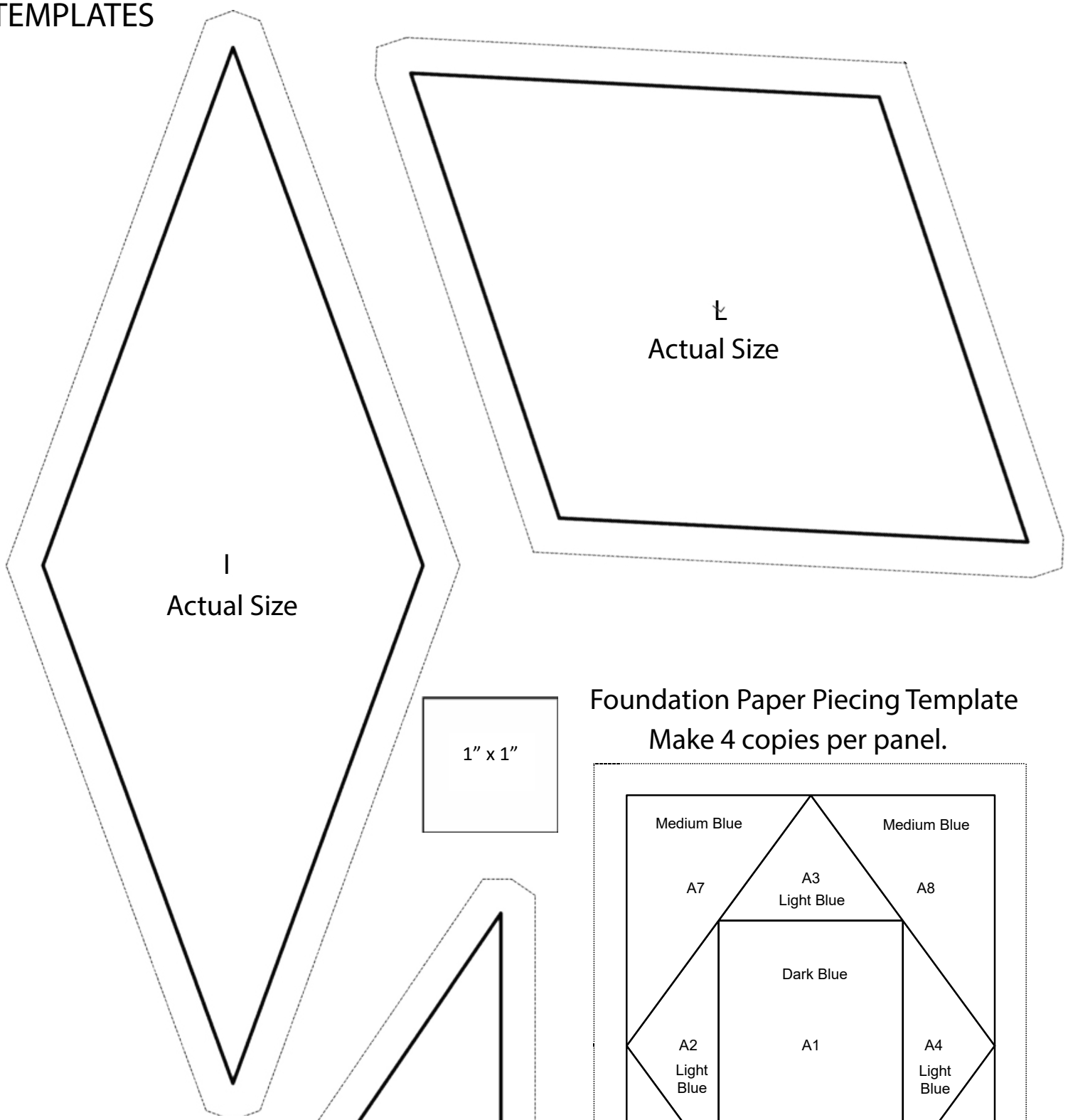
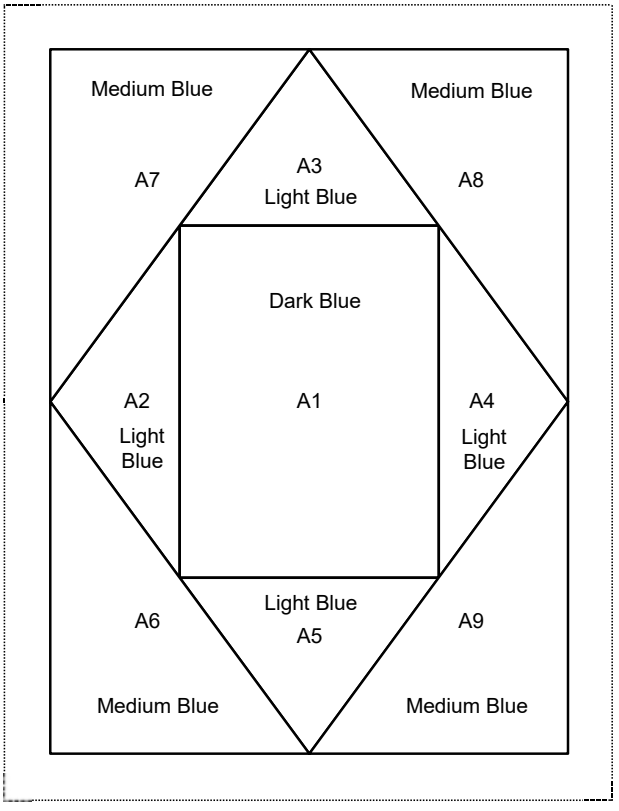
Electric Quilt 8 references, templates, foundation patterns, yardage charts and EQ Printables were used with permission from "The Electric Quilt Company"

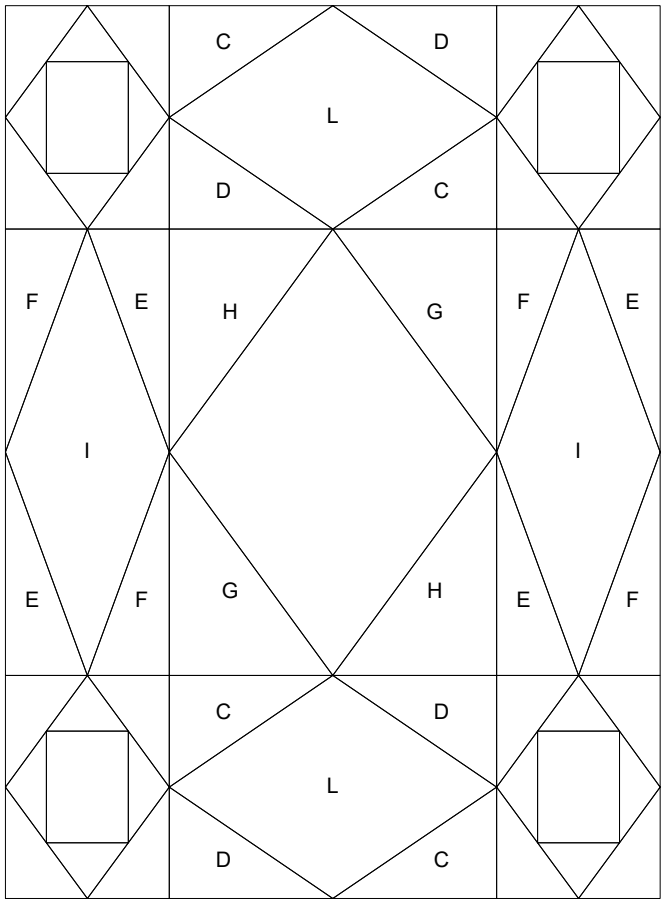
Stormy Sea Triptych Photo Frames
TEMPLATES

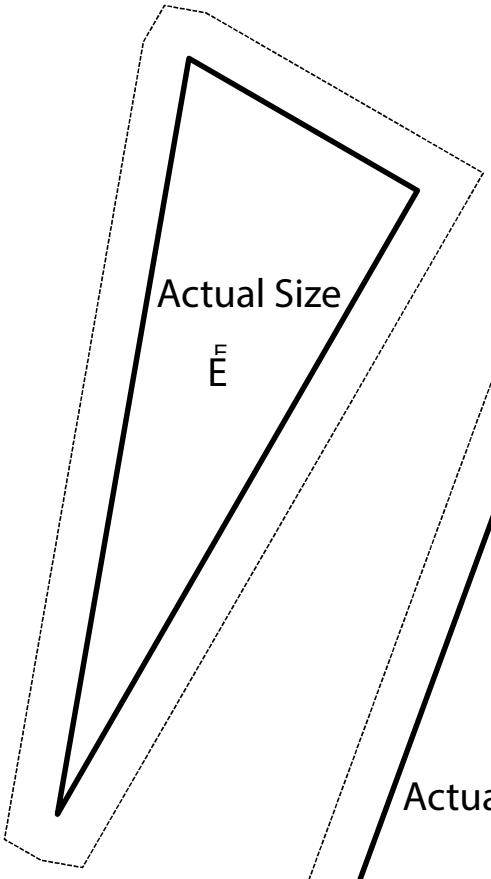


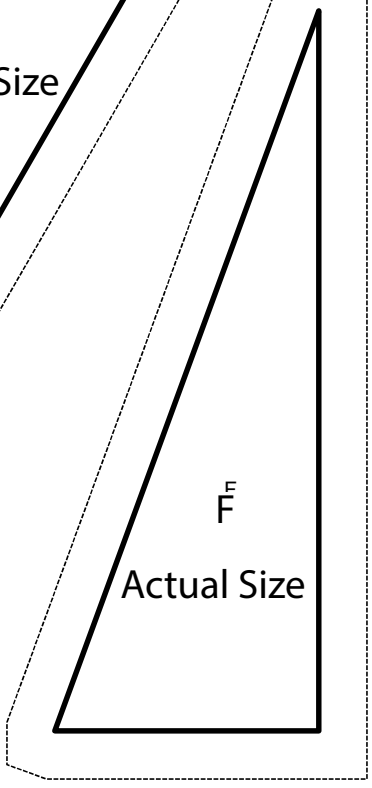
Foundation Paper Piecing Template
Make 4 copies per panel.

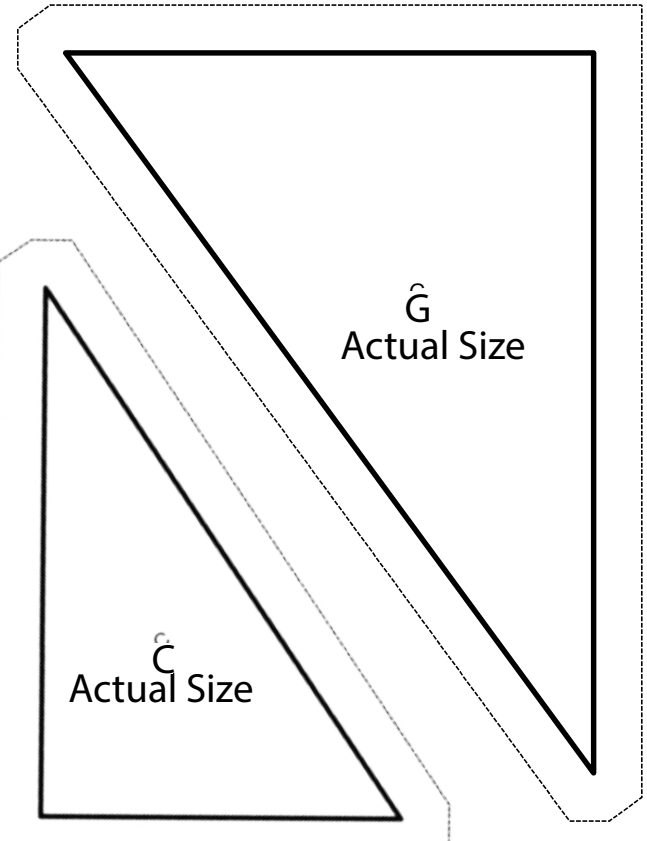


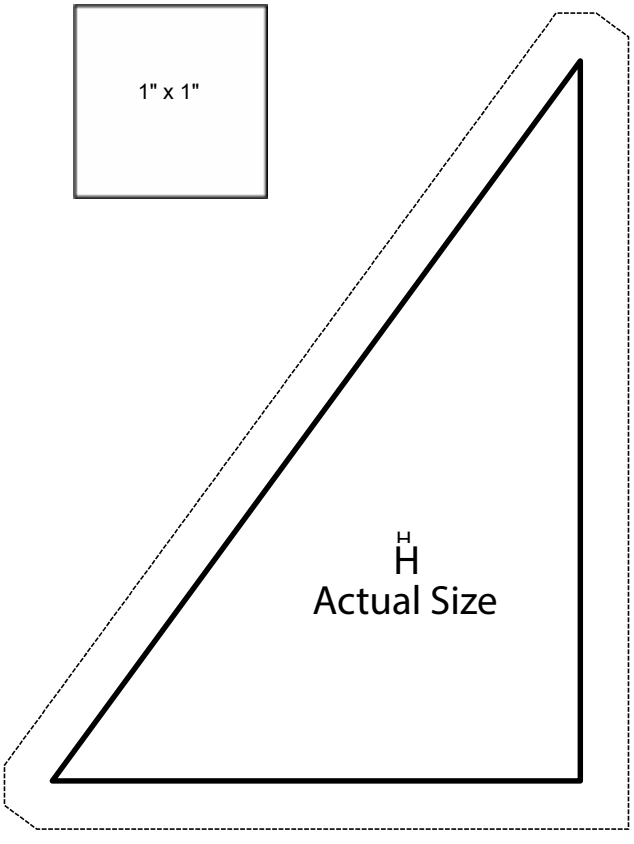
Key Block











Stormy Sea Triptych PhotoFrames TEMPLATES

Come Sail Away Wall Quilt

When the theme for this issue was announced it only took me a few minutes to start dreaming up an idea. Dreaming up an idea however and developing it into a quilt are two different processes! As I was thinking of techniques, fabric colours, and other details I found a bookmark my cousin Janice Bourque had given me a few years ago. With the bookmark in hand, I had direction.

Now being a quilter with direction means there will be turns and more than likely U-turns during the process. If the images in my mind could be photographed, the turns I took to get to the result would be interesting and obvious. At another time, I'll make another attempt to replicate the waves as drawn on the bookmark. – Paul

Photos by Paul Léger

skill level Confident Beginner

finished size
41" x 44" [104.2 x 111.8cm]

technique
curved piecing, sewing bias tape with twin needles

materials

fabric
- 1½ yds [1.4m] of ombre fabric for the sky
- (4) ¾ yards [.7m] fabrics used for water
- 1 fat quarter for the sailboat

threads
- *Gütermann 30wt variegated threads*

notions
- 1 *Clover – Black Quick Bias Tape roll* ¼" x 11 yds [6mm x 10m]
- 1 *SCHMETZ twin Needle 80/12 – 4.0mm*
- 1½ yds [1.4m] *HeatnBond Woven Fusible Interfacing - Soft White*
- *SEW EASY Imperial French Curve* 30" [76cm]
- rotary cutter
- cutting mat

other
- paper and pencil

Instructions

SKY

1. Cut 14 – 3½" x WOF strips of the ombre sky fabric.
2. I decided before placing the strips on the design wall that I wanted the sky portion to be approximately 25" high. With the two center strips cut to 25" each, place all the strips side by side adjusting the strip's colours to get the desired effect.

3. Once the desired effect is found trim all strips to the same length then sew.

SEA

1. Layer the four fabrics to be used for the sea.

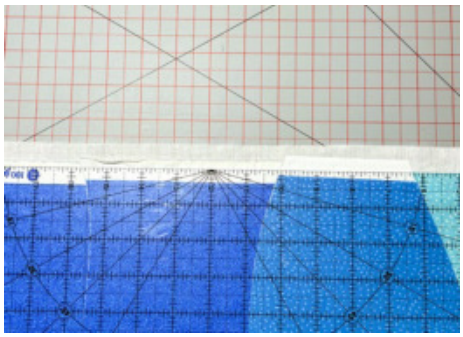
2. Cut fabrics to create wave shapes.
3. Before moving the fabrics, pin each set of four layers together using numbered pins.

4. Choose and place fabrics on HeatnBond Woven Fusible Interfacing - Soft White.
5. Play with the placement of the colours.

6. Pin fabrics to the interfacing.

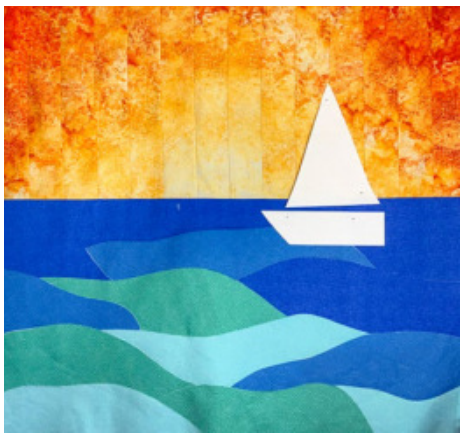
7. Fuse fabrics to the interfacing ensuring all pieces are nestled to each other as much as possible.

8. Trim away all the interfacing that is not covered by the fabric.
9. Attach the sky to the sea.

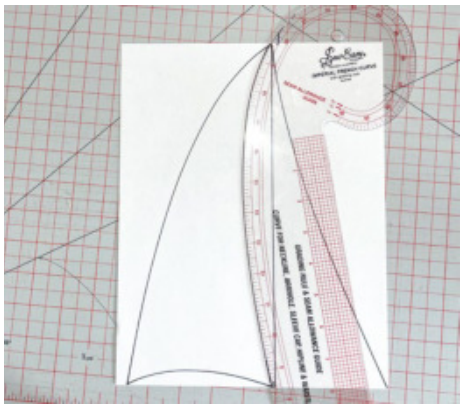


SAILBOAT

1. Audition placement and size of the sailboat using a crudely cut sailboat paper template.



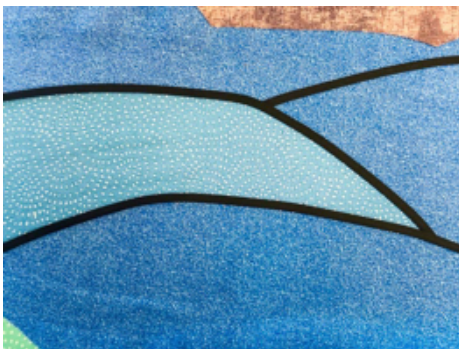
2. Once the size and placement are selected, draw the shapes on paper. A French curve ruler is perfect to sketch the sails!



3. Once the sails and sailboat hull sections are drawn, cut them out to use as templates.
4. Trace the templates on the fabric and cut out the pieces.
5. Place sailboat hull and sails on the quilt top.
6. Press the black bias over the edge of each fabric used for the sea ensuring the bias tape straddles both fabrics.

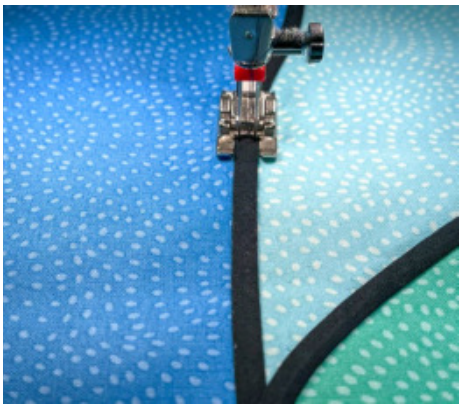
***Notes**: When I start placing the bias on the quilt, I try to plan the placement so the ends will be hidden by another piece of bias.*

7. Place the bias tape on each piece used for the sailboat including a length between both sails to create the ship's mast.

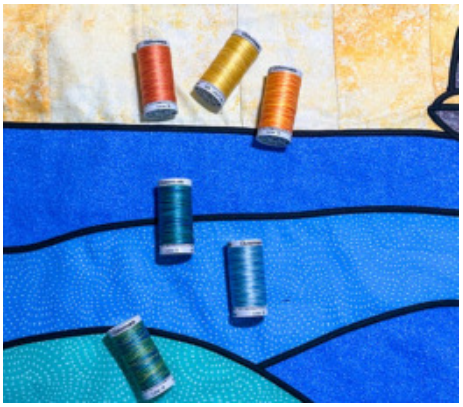


finishing

1. Sew the bias tape edges down using a twin needle.



2. Baste the quilt.
3. Quilt using a variety of Gütermann 30wt variegated threads.



4. Bind and hang the quilt.

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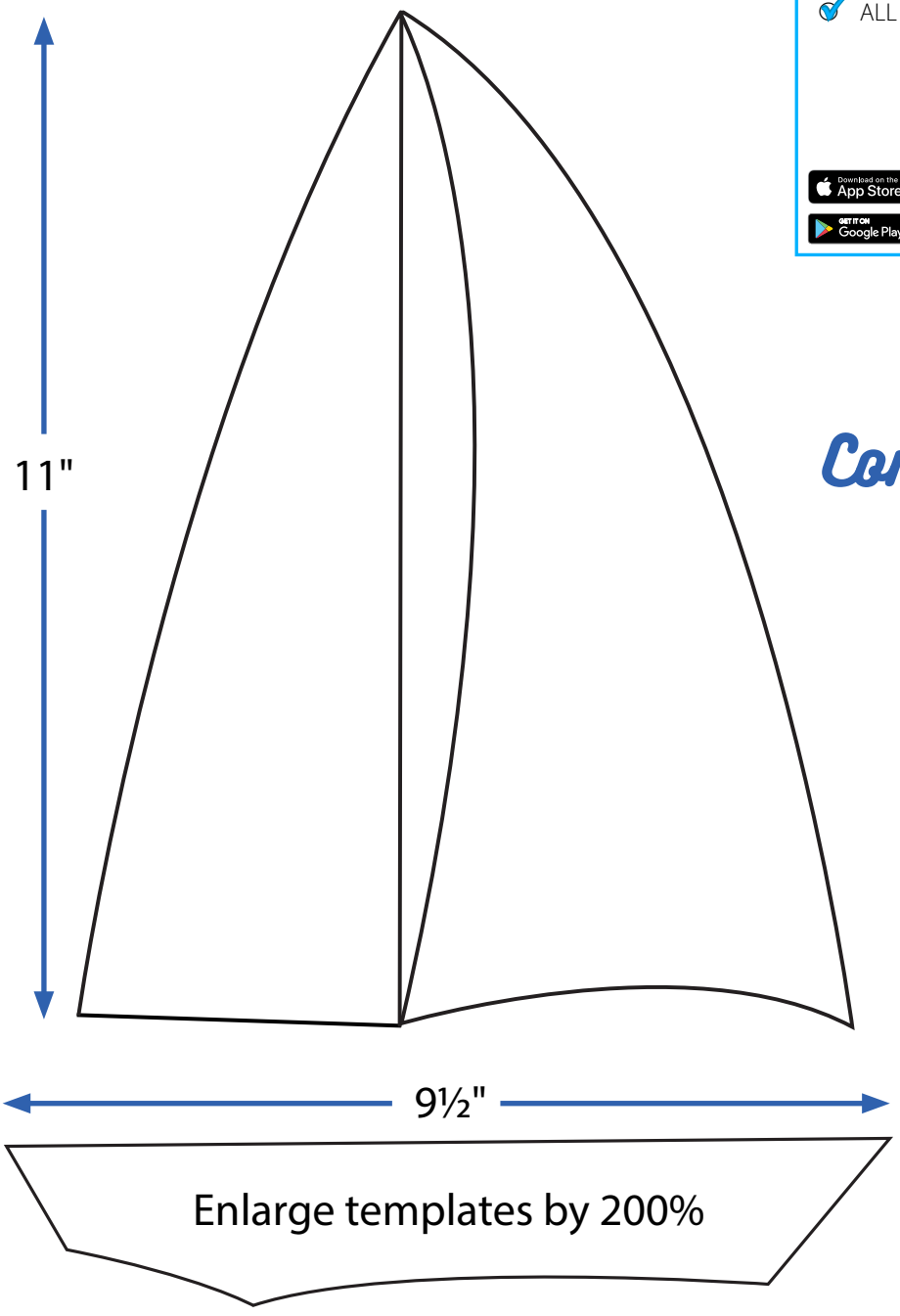


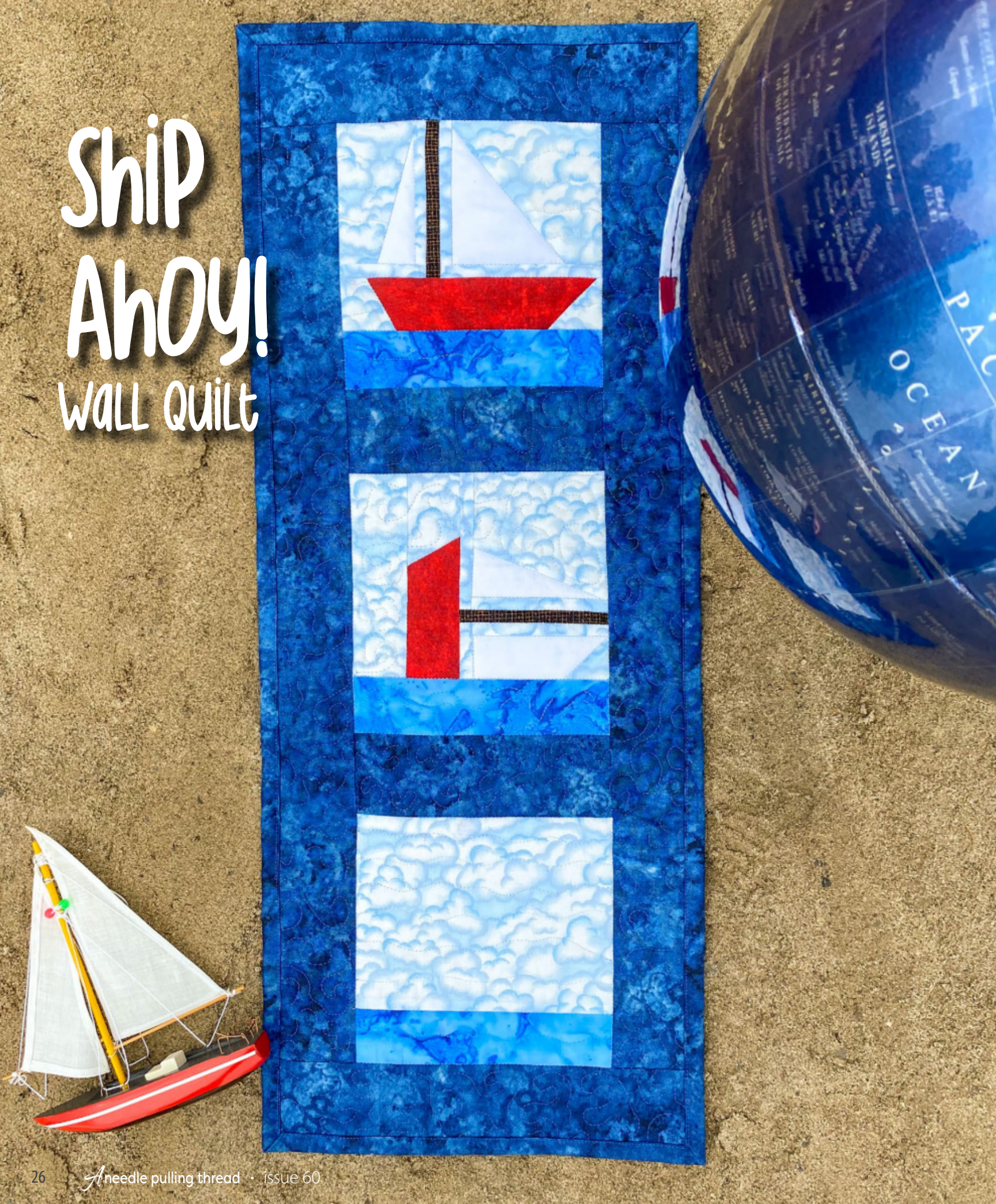
Come Sail Away wall quilt

TEMPLATES

Tracing templates are presented in reverse for the fusing process.

Paul Léger
Paullegerquilts.com

Ship Ahoy! Wall Quilt



It's summer, and I couldn't resist taking the liberty of creating a cheeky project instead of one that's more serious! If a sinking sailboat isn't your thing, make the sailboat block, add a border, and create a cushion or wall quilt. The two sailboats are paper pieced, so it'll take no time to complete the project.

– Elaine

skill level Easy

finished measurements
10" x 26" [25.5 x 66cm]

materials
fabric
- 16" [40cm] of blue for border and binding
  - Cut four strips at 2½" wide.
- 1 fat eighth of blue for the sky; non-directional works best for paper piecing
- scraps of blue for water
- scraps of brown for mast
- scraps of white for ship's sail
- scraps of red for boat
- 16" x 32" for backing
- 16" x 32" for batting

thread
- neutral sewing thread
- thread for quilting

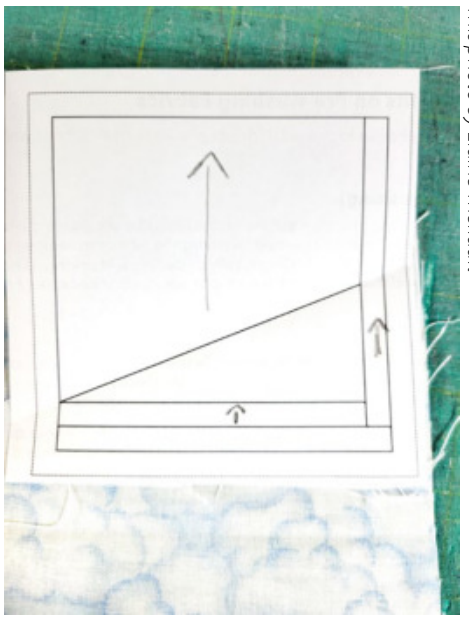
notions
- 6½" square ruler
- 8½" x 24" ruler
- rotary cutter
- cutting mat
- straight pins
- add a quarter ruler for the paper piecing

Instructions

1. Make a copy of the paper pieced templates for the first two blocks. Ensure the templates are the correct size. The D1 piece for the sinking sailboat should be 1¾" x 6½".
2. Paper piece the two sailboat blocks and sew them together.
3. Trim the blocks to 6½".
4. For the third block, cut a piece (1¾" x 6½") for the water and another (5¼" x 6½") for the sky. Sew the two pieces together to get the third 6½" block.
5. Border: Using the 2½" strips of border fabric, cut two pieces (2½" x 6½") and sew the three blocks together with a piece of border fabric between them.
6. Measure through the vertical center of the wall quilt. Using the 2½" strips of border fabric, cut two lengths that equal the vertical center measurement. Sew them to the two sides of the wall quilt. Repeat the process to get the two pieces for the top and bottom border.

Some of those angles can be tricky to do with paper piecing. Here's a TIP

1. If you choose to use directional fabric, indicate the direction the print should go on the printed side of the template with an arrow. If you are NOT using directional fabric, skip to step 2.
2. Place the fabric right side down on your cutting mat and place the template with the printed side (wrong side) facing up. Sometimes, it pays to be a bit generous with your fabric cuts.
3. Using the angle of the template as a guide, cut the fabric. The top piece is the piece that I will use to sew onto this section. The angle is the perfect angle needed; I didn't have to use a lot of extra fabric; if the print is directional, it'll be in the correct orientation.



This photo by Elaine Theriault

The arrows indicate the orientation to place the directional print.

This photo by Elaine Theriault

The fabric is right side down, and the printed template is placed with the printing face up. This example has already been folded to reveal the angle.

This photo by Elaine Theriault

Use the paper piecing template's angle to cut the fabric's angle.

Suggestions for finishing the wall quilt: Quilting

I stitched in the ditch on all seams to make the pieces pop out. Small wall quilts are the best for practicing quilting skills or trying out a new thread. I didn't do any other quilting on the sailboat.

The border was quilted with a spiral meandering.

TIP Use a 50 weight thread in a matching colour, so it doesn't stand out! We're looking for texture, so there's no need for the stitches to show.

Making the hanging sleeve

1. Cut two squares at 4" square and fold them in half diagonally.
2. Baste the folded squares into the top corners.
3. Add the binding by machine, and this wall quilt is complete!

Sleeves for hanging

Stitch in the ditch quilting

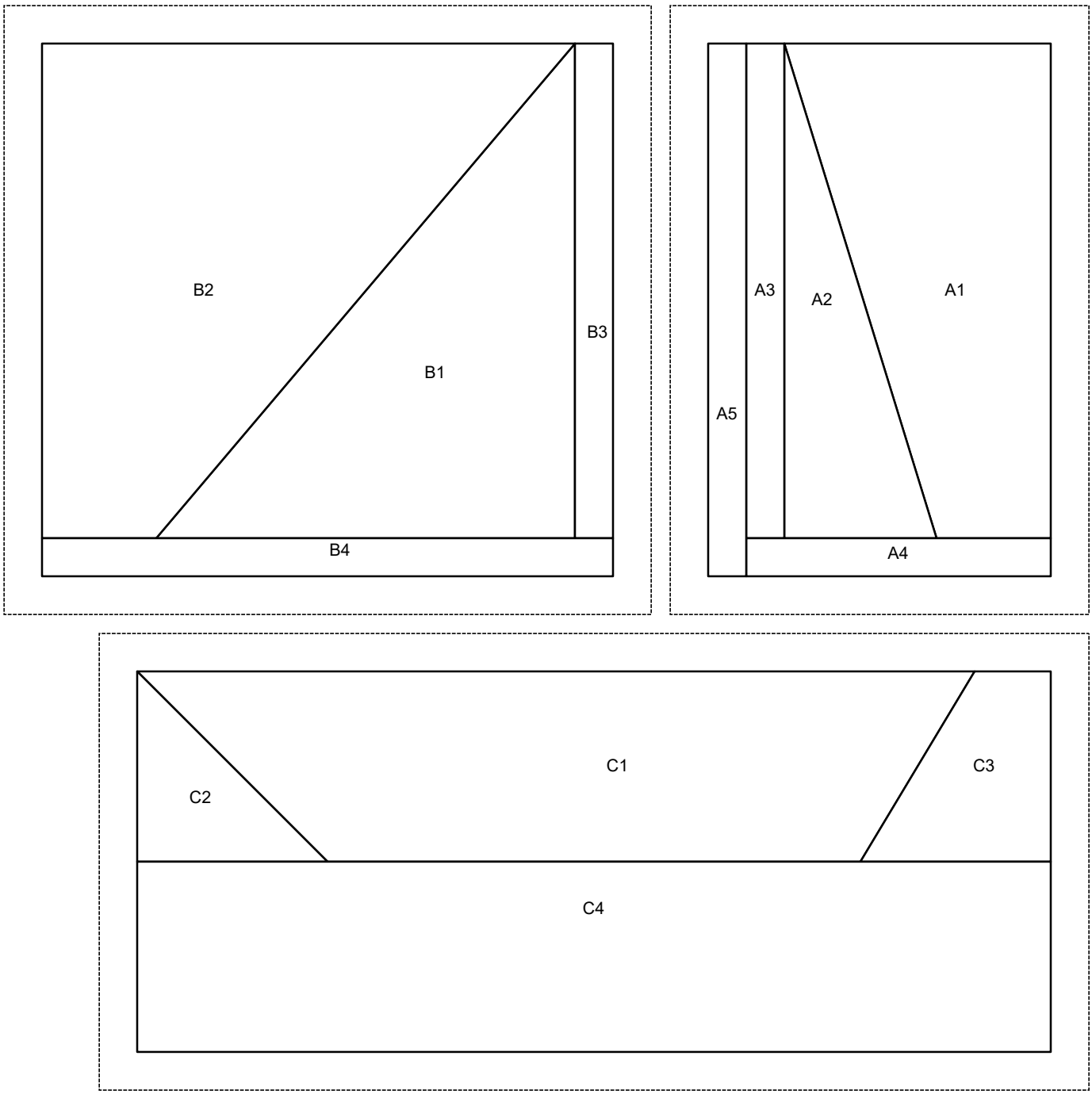
Spiral meandering in the border

Elaine Theriault
crazyquilteronabike.blogspot.com
IG *crazyquilteronabike*
elainetheriault@gmail.com

Ship Ahoy! Wall Quilt TEMPLATES

Actual Size

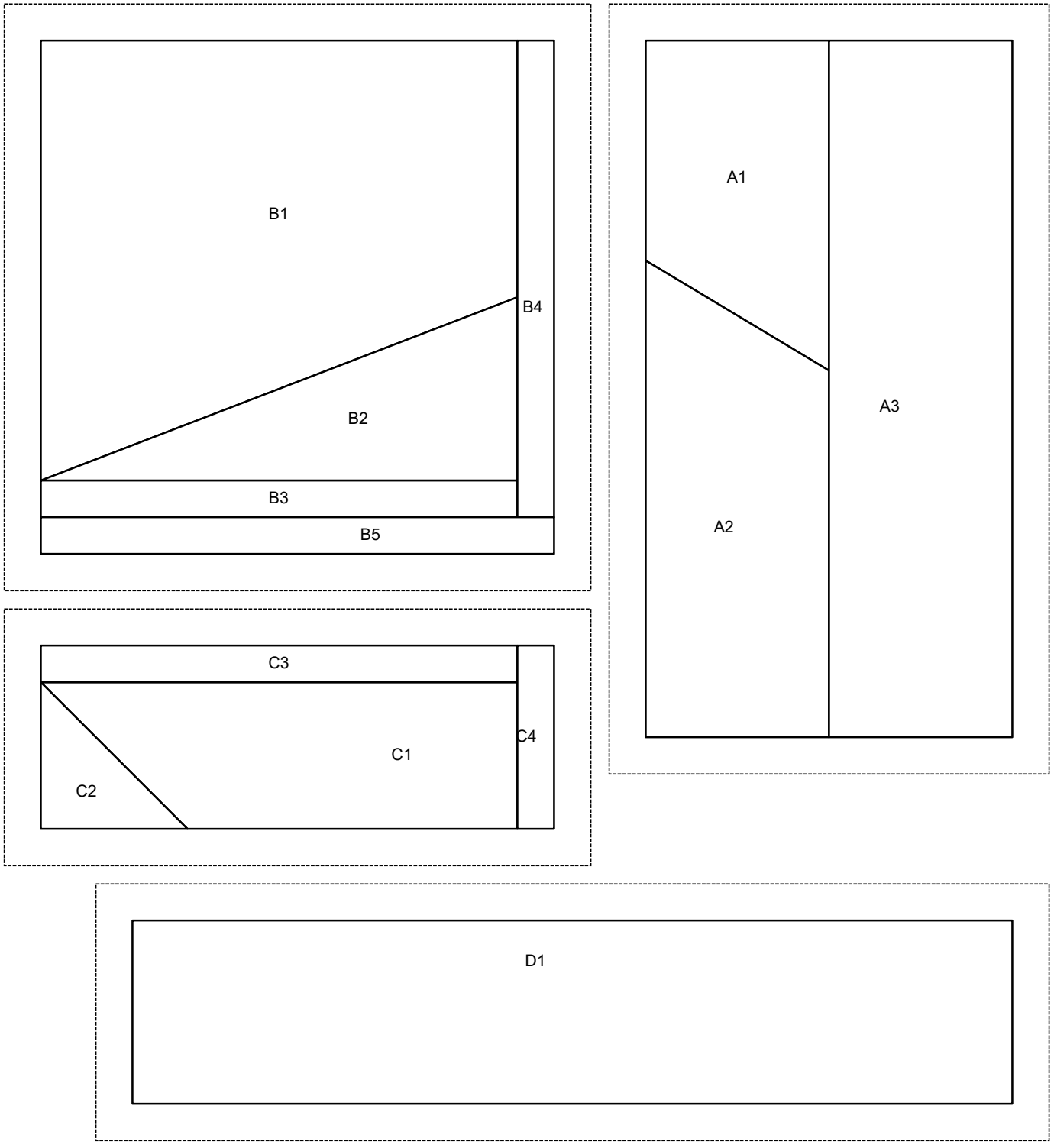
SAILBOAT



Ship Ahoy! Wall Quilt TEMPLATES

Actual Size

SINKING SAILBOAT



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Muskoka Lumbar Cushion

While on a sailing trip this past winter in Antigua I couldn't help but notice the similarity between the colourful nautical flags hanging in marinas and in restaurants with popular quilting blocks. For example, the Alpha flag is based on flying geese block, the Foxtrot flag is a square in a square block while the Whiskey flag is a log cabin block. This got me thinking about making a nautical-inspired project for my waterfront home.

After returning home, spring slowly arrived and I found myself settled into my Muskoka chair enjoying a sunset across the lake thinking how great it would be to have a small cushion to support my lower back. This motivation for comfort combined with the nautical flags created the inspiration for the Muskoka Lumbar Cushions.

This project was fun to make and equally as fun to enjoy in my now comfortable Muskoka chair. The waterproofing finish, applied with HeatnBond Liquid Vinyl, allows us to leave the cushions out on the chairs even in light rain without the rain soaking through!

Get ready to enjoy the cushions by the lake with a tropical cocktail (or two!) – Clodagh

skill level Intermediate

finished measurements
19" x 11" [48 x 28cm]

materials
fabric
- 5" [13cm] white
- 5" [13cm] red
- 2" [5cm] blue
- 15" [40cm] background blue
- 1" x 2" [2.5 x 5cm] iron-on stabilizer or interfacing

threads
- all-purpose polyester thread such as Mettler or Gütermann

other
- polyester cushion stuffing
- HeatnBond Liquid Vinyl or 1m of Sew Lazy Slicker Glossy
- small quilting clips

Instructions

Alpha (Flying Geese) Block

Cutting Instructions

- 7" x 4" white
- 3¾" square of red (cut in half diagonally)
- 1" x 5½" red
- 2½" x 5½" white

Appliqué

1. Place a 3¾" red triangle on top of 7" x 4" white as per ***Diagram 1***.
2. Stitch ¼" along the diagonal, trim, and press towards the white.
3. Place the second 3¾" red triangle as per ***Diagram 2***.
4. Stitch ¼" along the diagonal, trim and press towards the white.
5. Trim flying Geese section to 3" x 5½". ***Diagram 3***
6. Sew a 1" x 5½" strip of red onto the Flying Geese section.
7. Press away from Flying Geese. Then sew 2½" x 5½" of white onto the red strip and press towards the red. ***Diagram 4***
8. Trim the block to 5½" x 5½"

Foxtrot (Square in Square) Block

Cutting Instructions

- 4" square of red
- two 3⅜" squares of white

Assembly

1. Cut two 3⅜" white squares corner to corner to create four triangles.
2. Finger press to find the center of the long edge of the triangle.
3. Finger press 4" red square to find the center of each side. See ***Diagram 5***.
4. With right sides together sew two white triangles onto the top and bottom of the red square matching centers with scant ¼" seam allowance.
5. Press towards triangles. See ***Diagram 6***.
6. Sew with a scant ¼" seam remaining two white triangles the onto sides the of the red square. Press towards triangles. See ***Diagram 7***.
7. Trim block to 5½" x 5½" being careful to leave ¼" seam allowance for each point.

Whiskey (Log Cabin Block) Block

Cutting Instructions

- 1½" square of red
- 1½" square of white
- two 1½" x 2½" white
- 1½" x 3½" white
- 1½" x 3½" blue
- two 1½" x 4½" blue
- 1½" x 5½" blue

Assembly

Piece together the block following ***Diagram 8***.

1. Sew the 1½" white and red squares together. Press towards white.
2. Sew 1½" x 2½" white onto the long side previous unit. Press towards white.
3. Sew 1½" x 2½" white onto one of the sides with the red block. Press towards white.
4. Sew 1½" x 3½" white onto the side. Press towards white.

Photo by Clodagh Coker

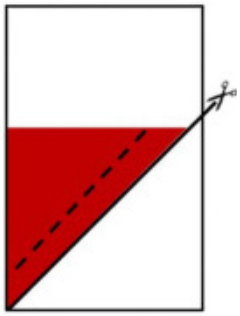

Diagram 1

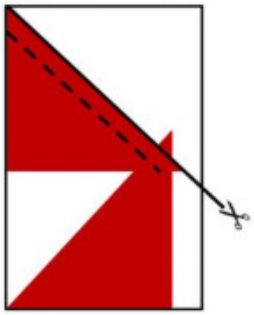

Diagram 2

Diagram 3

Diagram 4

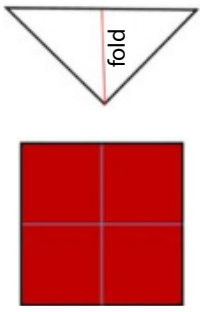

Diagram 5

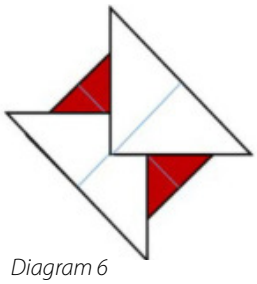

Diagram 6

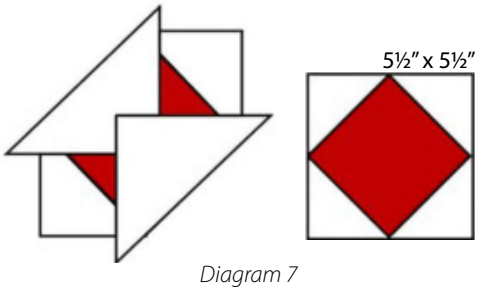

Diagram 7

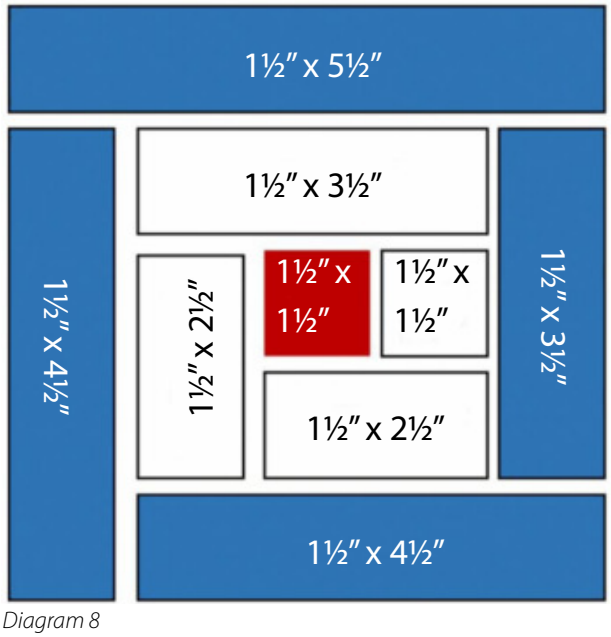

Diagram 8

5. Trim to 3½″.
6. Sew the 1½″ x 3½″ blue onto one side of the 3½″ square unit. Press towards blue.
7. Sew 1½″ x 4½″ blue onto the long side. Press towards blue.
8. Sew 1½″ x 4½″ blue onto the next side. Press towards blue.
9. Sew 1½″ x 5½″ blue onto the last side. Press towards blue. Trim to 5½″.

Assembling the Three Blocks

Cut from the background fabric

- 4 pieces 5½″ x 1½″ for sashing
- 2 pieces 3½″ x 19½″ for top and bottom front
- 19½″ x 11½″ for back
- two 2″ x 20″ for ties

Assemble cushion front following *Diagram 9*

1. Sew 5½″ x 1½″ sashing strips onto the sides of each of the blocks, press towards sashing.
2. Sew 3½″ x 19½″ strips onto the top and bottom. Press towards sashing.

***Note**: If you are planning to use the cushions outdoors where they will be in a damp environment, you may want to apply a waterproofing finish. I tried two different methods while working on this project. My preference is HeatnBond Liquid Vinyl which creates an oilcloth finish which is waterproof and stain resistant. An alternative method is to apply an iron on vinyl coating such as Slicker Glossy Vinyl by Sew Lazy. Waterproofing should be applied to the assembled cushion front and backing piece according to the manufacturer's directions before fully assembling the cushion.*

Preparing and Attaching the Ties

1. Fold and press each 2″ x 20″ ties in half. Open and press each raw edge towards the center fold. Re-fold on the center fold as per ***Diagram 10***.
2. Using the edgestitch foot, topstitch the long open edge. The tie should measure ½″ x 20″. Set aside.
3. Apply a 1″ square of fusible stabilizer to the wrong side of the back piece in the center (top to bottom), 4″ in from each end. This will be the position for attaching the ties.
4. Fold ties in half and mark the center. Pin center to the right side of the cushion where the stabilizer is.
5. Using a very short zigzag stitch secure the ties with about ½″ of stitching.

Finishing the Cushion

1. With right sides together secure the cushion front and back together using quilting clips, making sure that the ties are free from the edge.
2. Sew around the edge, leaving a 5″ opening at the bottom for stuffing.
3. Stuff the cushion and hand or machine stitch the opening closed.

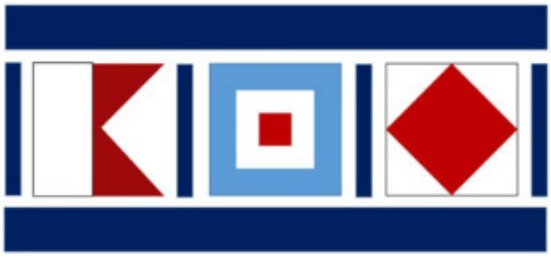

Diagram 9

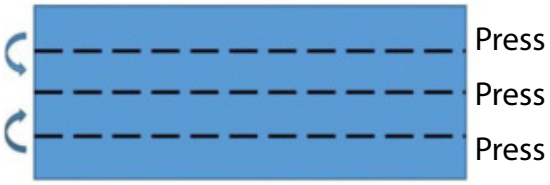

Diagram 10

The Quilt Store.ca

Designed, pieced, and quilted by Clodagh Coker

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Tree of Life by Lise Belanger

SEA CHANGE *wall quilt*

Positioned between Arctic and temperate regions, cold and warm currents, shallow and deep Atlantic waters, Newfoundland and Labrador is well known for its rich marine ecosystem. These transitions provided a template for this pattern, which uses value changes and contrast to create a quilt with a bright, nautical feel. We also used a large swirl print with lighter and darker features to create texture, movement and depth associated with water and waves. The Quilted Stash studio practice often brings together a variety of quilting techniques within a single project. In Sea Change piecing and appliqué also meet and mix to represent the North Atlantic and the beauty and complexity within it. – Ralph and Corey

skill level easy

finished measurements
45" x 45" [114 x 114cm]

materials
Yardages and cutting instructions are based on 44" [112cm] width of fabric (wof).

Measurements include a scant ¼" seam allowance. Sew with right sides together unless otherwise stated. Press all seams to one side.

fabric

***Note**: This pattern uses eight fabrics in blue-greens and blues in lightest to darkest values to create depth. See **Diagram 1** for an idea of what kind of fabrics to choose for this project.*

- 3½" x 3½" square of fabric 1
- ⅛ yd [11.5cm] fabric 2
- ⅛ yd [11.5cm] fabric 3
- ⅛ yd [11.5cm] fabric 4
- ¼ yd [23cm] fabric 5
- ¼ yd [23cm] fabrics 6
- ¼ yd [23cm] fabric 7
- 1⅓ yds [123cm] fabric 8
- ⅓ yd [30.5cm] fabric for appliqué shapes
- 50"x 50" [127 x 127cm] backing fabric
- 50"x 50" [127 x 127cm] batting
- ½ yd [46cm] fabric for binding

thread
- thread for quilting
- sewing thread in a neutral colour to your fabrics

notions
- 12½" square ruler
- 6" x 24" ruler
- rotary cutter
- cutting mat
- temporary marking tools
- ½ yd [46cm] appliqué adhesive

feet/machine accessories suggestions
- ¼" piecing foot
- walking foot
- free motion foot (if free motion quilting)
- dual feed foot (if stitching in the ditch)
- quilting/extension table for your machine

equipment
- iron
- ironing board
- sewing machine
- computer
- printer

abbreviation

wof = width of fabric

INSTRUCTIONS

Cutting Instructions

1. From **fabric 8**, cut:
   - 4 – 12½" x 12½" squares
   - 8 – 3½" x 12½" rectangles
   - 8 – 3½" x 9½" rectangles
   - 8 – 3½" x 6½" rectangles
   - 4 – 3½" x 3½" squares
2. From **fabric 7**, cut 24 – 3½" x 3½" squares
3. From **fabric 6**, cut 20 – 3½" x 3½" squares
4. From **fabric 5**, cut 16 – 3½" x 3½" squares
5. From **fabric 4**, cut 12 – 3½" x 3½" squares
6. From **fabric 3**, cut 8 – 3½" x 3½" squares
7. From **fabric 2**, cut 4 – 3½" x 3½" squares
8. From **fabric 1**, cut 1 – 3½" x 3½" square
9. Print the **Sea Change templates** of the seal and fish. Trace the shapes onto the appliqué adhesive. Cut out the shape leaving a ¼" allowance outside the tracing lines. Adhere the appliqué adhesive to the wrong side of the fabric chosen for the appliqué shapes, following the manufacturer's directions for best results. Once cooled, cut out the shapes.
10. From the **binding fabric**, cut 5 – 2½" x wof strips.

Piecing and appliquéing

***Note**: The letters in Diagram 1 are used below to indicate row numbers.*

1. Using Diagram 1 as a piecing guide, begin by sewing the 3½" x 3½" squares together in rows as shown. For ease of construction, press seams of odd-numbered rows to the right and press seams of even-numbered rows to the left. This will allow you to nest the rows together.
2. Next, add the larger pieces cut from **fabric 8** to the ends of sections of rows as shown in Diagram 1 to fill in the four "corners" of the quilt top. This will require you to sew together the corresponding rows before you can add the larger pieces (e.g., sew together rows G and H and then add the 3½" x 6½" strips to each side of unit). Press seams to the side.
3. Once pieced, use the placement guide (Diagram 2) to position the seal and fish appliqué shapes and adhere to the quilt top as per the manufacturer's instructions.
4. Appliqué using your favourite appliqué stitch (zigzag, blanket, straight, etc.).

Layering the quilt

1. Press the backing fabric and lay the backing right-side down.
2. Lay the batting on the backing, then the quilt top. Pin and spray or use your favourite method of basting your quilts, and quilt as desired.

Trim the quilt

1. Trim the excess batting and backing using a rotary cutter and ruler.
2. Attach your binding using your favourite method.

the Quilted stash

Ralph Jarvis and Corey Follett
the-quilted-stash.myshopify.com/

Photo by Corey Follett
Front cover photo by Corey Follett

Diagram 1

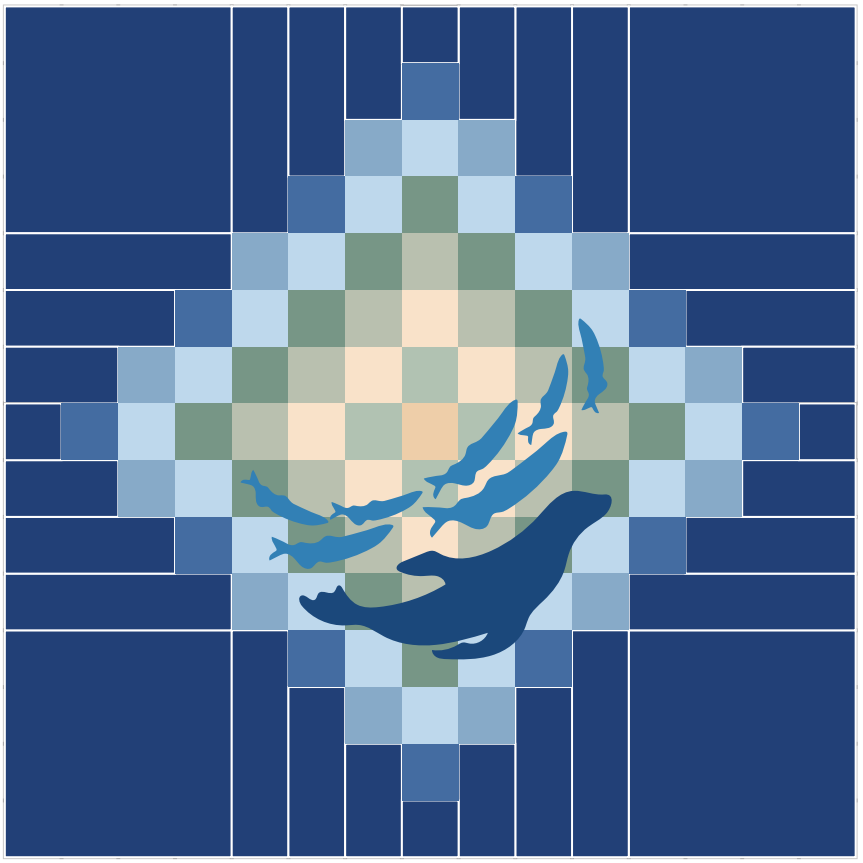
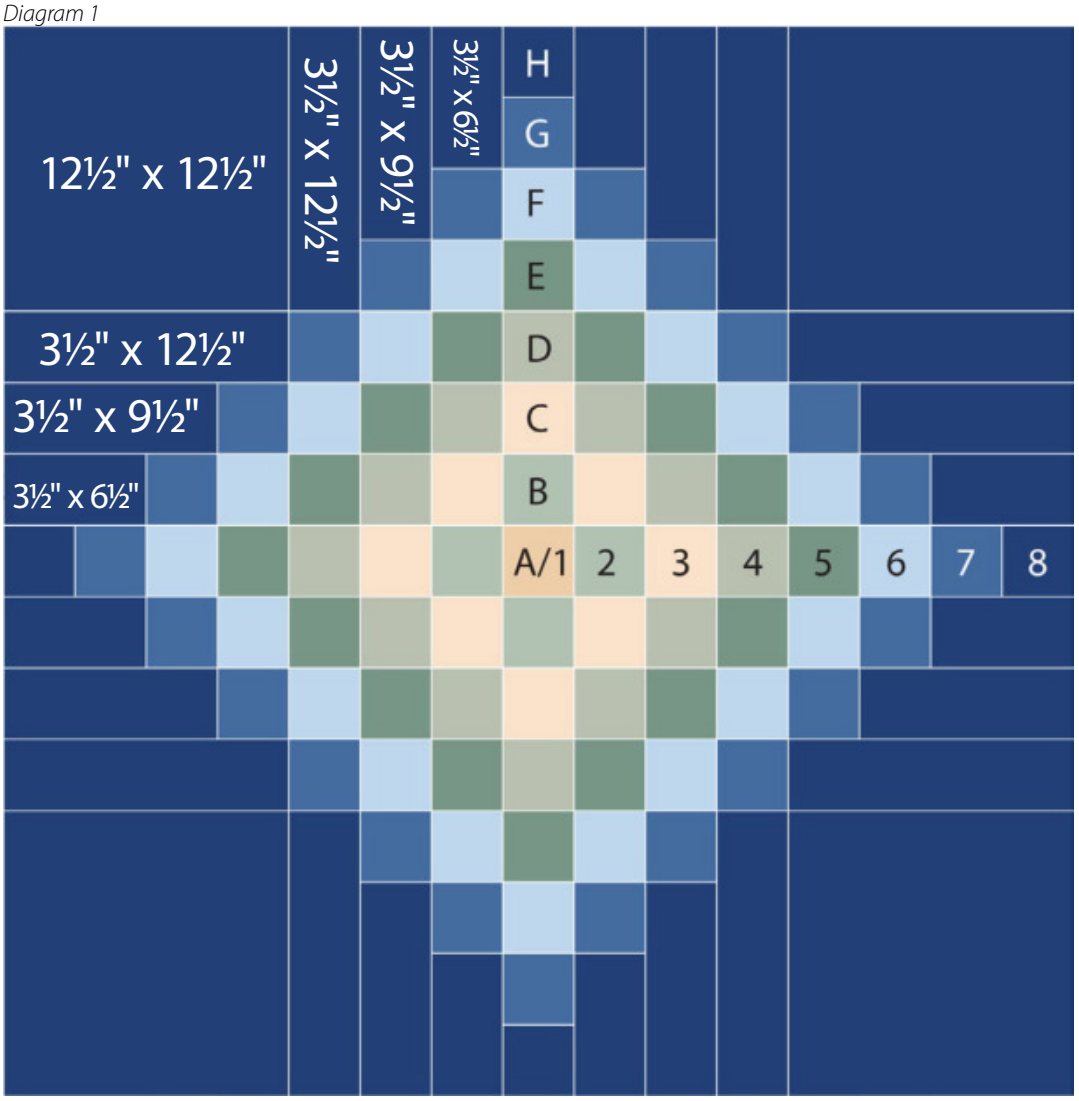
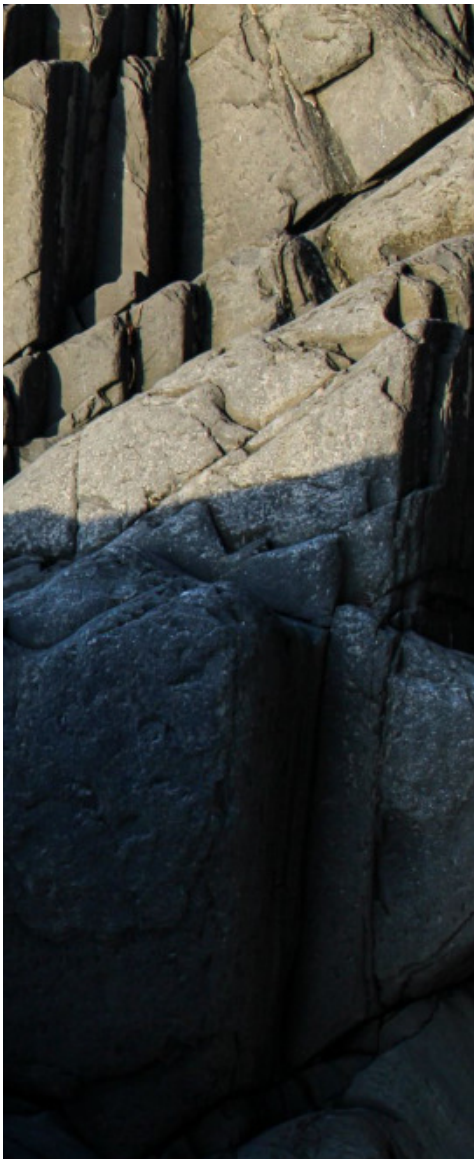
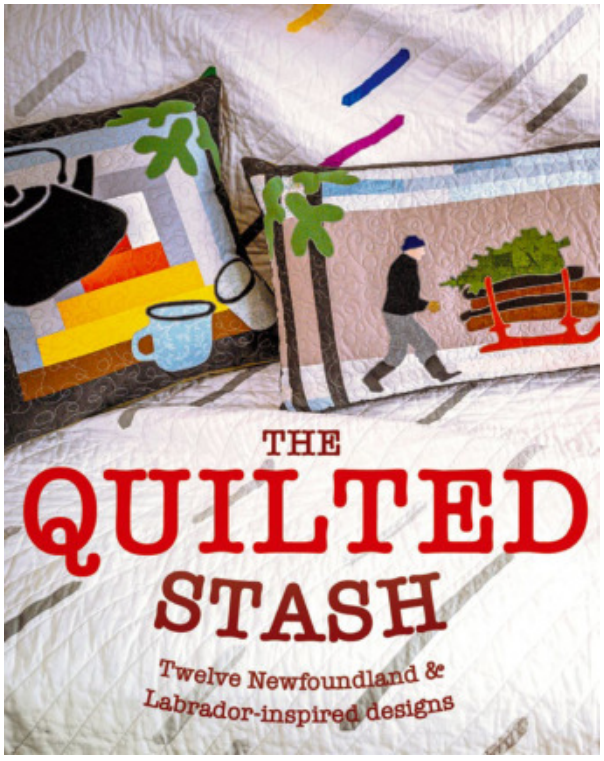


Diagram 2





The Quilted Stash is a studio collaboration between Corey Follett and Ralph Jarvis based in Newfoundland and Labrador. The projects and patterns they create are often rooted in the culture and landscape of their home province but also frequently draw on shapes and forms from modern quilting. Corey brings strong technical knowledge and a history of combining modern design elements with traditional block patterns. Ralph brings a background in art, graphic design, and illustration. Both enjoy weaving together a variety of quilting techniques within and across projects; often with a little foolishness thrown in for good measure. The hope is that their patterns lead you to further explore people, places, and traditions from your own lives.



To order your copy: https://the-quilted-stash.myshopify.com/products/the-quilted-stash-a-dozen-newfoundland-and-labrador-inspired-projects

SEA CHANGE *wall quilt* TEMPLATES

the Quilted stash

Enlarge by 200%

Tracing templates are presented in reverse for the fusing process.

Starfish 'Joy Quilt Project' Square

Two years ago, when we began to 'shelter in place,' I faced a conundrum: SO much time to spend in my studio... so little inspiration as we spend days doom-scrolling the latest news on the ever-more-alarming pandemic. My cousin, a fellow artist, suggested, "Why not work on something small to begin?" This coincided with my reading of the terrific book by Ingrid Fetell Lee, Joyful, which suggests that even in the toughest of times, we can celebrate those little joyful moments in everyday life.

I began with my afternoon espresso pot and was soon off and creating a square a day...the small size allowed me that sense of accomplishment as I finished each one. The funny thing about a joy-seeking mindset is that, before you know it, you have more ideas than you can count! My stack of Joy Quilt Project squares now exceeds 70 and has become something of a fabric sketchbook for me, with some motifs re-appearing in much larger pieces.

In keeping with this issue's nautical theme, one square was inspired by a plastic starfish I have in my studio, a memento of the many live ones I remember seeing while on my honeymoon. While quilts are two-dimensional, it is possible to create a 3-d look with careful placement of light fabric paint, recall that dark recedes, while your eye perceives light colours as closer. – Laurie

skill level Intermediate

finished size 6" x 6" [15 x 15cm]

materials

fabric

- 6½" square [16.5cm] backing fabric
- 6½" square [16.5cm] batting
- 6½" square [16.5cm] background fabric in the colour of the sea
- 5" square [13cm] deep orange fabric
- 3 brightly-coloured scraps for friendly little fish

thread

- thread in colours to match sea, starfish, and little fish
- monofilament for bobbin (see **TIPS**)

notions

- 18" x 24" cutting mat
- rotary cutter
- fabric scissors
- paint pens (preferably in a couple of shades of light orange)
- fusible webbing for fabric
- large pressing sheet for fusing

feet/machine accessories suggestions

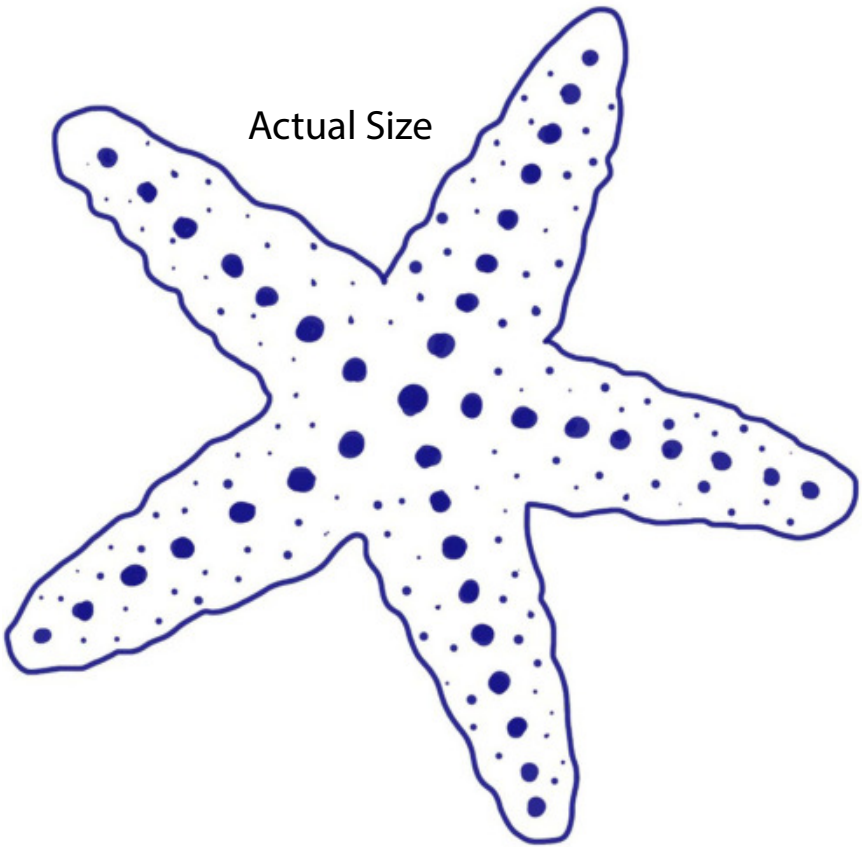
- free motion foot
- quilting/extension table for your machine
- if available for your machine, a stitch-regulator foot

equipment

- iron
- ironing board
- sewing machine

Instructions

1. If using your plastic sea creature…place it on a light surface and take a clear photo from directly above. In your photo app, use 'edit' to trace an outline. Or use the starfish pattern provided.
2. Fuse all fabrics before cutting anything! Then create the quilt 'sandwich' of backing, batting, and background (the 'sea') and place it aside while working on the starfish.
3. Using a lightbox and a pencil (or the lightbox app on your tablet), trace the outline of the starfish onto the orange fabric.
4. Cut the starfish out carefully, the slightly wavy outline will look more realistic than straight-sided tentacles.
5. Cut out a few little fish so that the starfish won't be lonely. I free-cut mine…if you look at the shapes, they are extremely simple. Why 3? For some reason, odd numbers tend to be more pleasing to the eye.
6. Arrange your scene and fuse.
7. Now for some fun! Look at the large dots on the pattern, they represent the spiny top ridges of the starfish. Dot the lighter tone of fabric paint firmly down each tentacle.
8. Next, using the darker paint pen, make smaller dots as shown.
9. Stitch the sea life first…for the starfish, I stitched very closely around the outline, then stitched a tiny pebble fill stitch around each small dot. It sounds much more difficult than it is, you'll see! Then outline-stitch the little fish.
10. Quilt the background as shown in a smooth rippling meander to suggest waves.
11. Trim carefully to 6" and zigzag stitch the edges with the blue thread.



TIPS

- While I use fabric inks before quilting a piece, I tend to use paint pens after or avoid stitching right through the paint, as with this piece. Unlike fabric inks which add colour only, paint pens have a heavier consistency, and your needle may create some paint flakes. Ask me how I know!
- To maintain sanity when using many thread colours, use monofilament in the bobbin to avoid having to change each time you change the top thread.

Laurie Russman is a Louisville, KY-based art quilter who adores bright colors and believes that everyone is creative! A frequent teacher at International Quilt Festival's "Open Studios" and the beloved City Quilter in NYC, Laurie appeared in Series 2000 and 2100 of Quilting Arts TV on PBS. She is a regular contributor to fiber art magazines in North America and Europe, and is a featured artist in Quilted, Volume Q of the Uppercase Encyclopedia of Inspiration. Her art quilts have been juried into the National Juried Show at Quilt Canada, International Quilt Festival in Houston and AQS QuiltWeek Paducah.

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Photos by Laurie Russman

Little Mermaid Doll

The inspiration for this project is from one of my favourite fairy tales by Hans Christian Andersen. Probably most of you are aware that The Little Mermaid is a story about the life and adventures of a little mermaid who went to the surface to have a glimpse of the world above the sea. I decided to create a doll as a gift for my friend's daughter named Anna. She's an incredible young woman and one of the most talented diving instructors I've ever met

So as soon as she posted the underwater photo shoot, in my mind's eye I saw a doll with long hair decorated with tiny shells. Long story short, I'm happy to share with you the step-by-step tutorial to create your mermaid or you can use the pattern as a template to appliqué on a quilt block, a beach tote, or a cushion cover.

– Olesya

skill level Intermediate

finished measurements
5″ x 17″ [12.7 x 44cm]

materials

fabric

- 14½″ x 14½″ [36 x 36cm] piece of fabric for doll's
- 3″ x 7½″ [32 x 22cm] being a solid piece of fabric for the doll body
- 2⅜″ x 4″ [7 x 10cm] pieces for the bra shells
- 4⅜″ x 10″ [12 x 25cm] light elastic mesh fabric

thread

- polyester #40 for machine and hand stitching
- polyester #30 for hands attaching

notions

- pencil and water-soluble marker
- translucent tracing paper for tracing templates
- sharp scissors and pinking shears
- stuffing stick for eversion
- felting needle
- Tibetan lamb tress (doll hair)
- 2 buttons, 1cm dia
- 2 pearl beads, 1cm dia
- 15-20 mini decorative shells, ¼" [0.6cm]
- tweezers
- embossing stylus (1.2 or 1.8mm) for character's face details
- fabric paint (or multi-surface satin acrylic paint) in black for detail work

Instructions

Making the Body

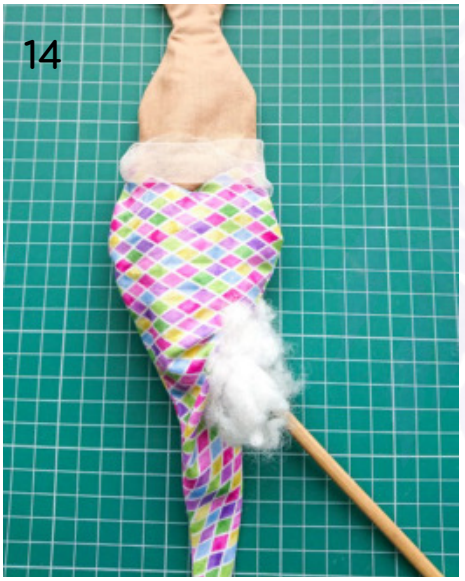
1. Trace the template of the body and the tail to the wrong side of the fabric. Cut with ½″ seam allowance, ***photo 1***. Cut 2⅜″ x 4″ for bra shells, 8″ x 4″ beige fabric for arms, and 14½″ x 4″ for the fin. Fold the fabric with right sides together. Trace two shells, one fin and two arms on the fabric. Pin with the right sides together, ***photo 2***. Stitch along the shape, leaving the opening for turning out.
2. Pin the top of the mermaid body and the tail with right sides together, ***photo 3***. Stitch one side of the front part together. Pin the second side, ***photo 4***. Stitch in the same manner. Clip the curves, being careful not to clip past the stitch line, ***photo 5***.
3. Press the seams, ***photo 6***. Pin the body part with the right side together along the trace line as, ***photo 7***. Stitch along the shape, leaving the opening for turning out. Cut with ¼" seam allowance for all doll parts, ***photo 8***.
4. Clip the curves on the fin, being careful not to clip past the stitch line, ***photo 9***. With the help of a stuffing stick, turn all the doll's parts right sides out. Press with steam, ***photo 10***.

Photos by Olesya Lebedenko

5. Make a knot at one of the edges of the mesh fabric. Insert the second edge through the needle with a wide eye. Put the needle into the opening, ***photo 11***. Pull the needle through the seam that connects the body and the tail, ***photo 12***. Wrap the waist and pull the needle inside. Knot the second edge of the mesh fabric. Cut the extra fabric, ***photo 13***.
6. With the help of a stuffing stick, carefully stuff the hands and body with stuffing, ***photo 14***. For easy stuffing, the small parts such as bra shells use tweezers, ***photo 15***.
7. Use a water-soluble marker to trace stitch contours on the fin, ***photo 16***. Slightly stuff the fin. Blind stitch the opening, ***photo 17***. Sew through the fin all traced lines with running stitches. To make the fin flat and with the 3-D effect, tighten the thread of each stitch line, ***photo 18***.
8. Make two long stitches with the contrast thread on each shell, ***photo 19***. Sew a bead between shells with several stitches, ***photo 20***. Tighten the thread and fix it with a knot, ***photo 21***.
9. Fix the mesh fabric with a bead with several loop stitches, ***photo 22***. To make a belly button take a long needle with a heavy thread. Fix the thread at the back under the mesh fabric. Pull the needle from the back to the front of the body, ***photo 23***.

12

13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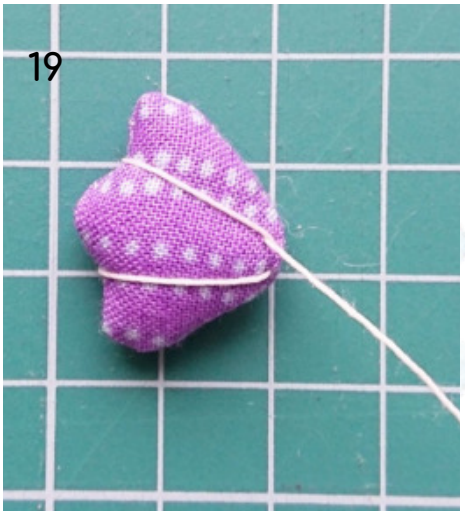
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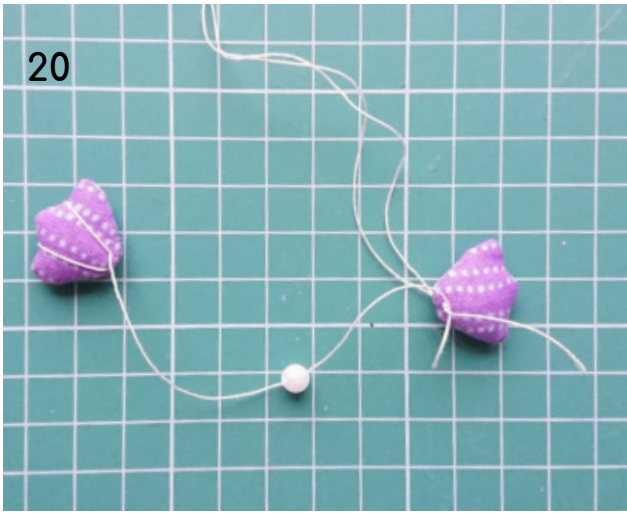
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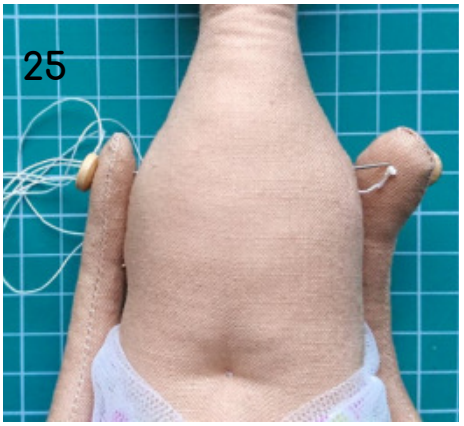
10. Make a tiny stitch and pull the needle to the back. Tighten the thread and secure it with a knot under the mesh fabric, ***photo 24***. Proceed to piece together the mermaid. Thread the long needle with a heavy-weight thread and sew the button to the arm. Do not tighten the thread so that the button hangs freely. Pierce the needle through the mermaid's body. Pierce the needle through the second arm. String the button on the needle and sew it right through the arm. Pierce the needle through the body. ***photo 25***. Pull the needle through and make a knot for pulling and bonding the arms.
11. After pulling the needle through make several stitches through all pieces for better bonding. Make double knots under the button. Cut the excess threads.
12. Pin the bra shells in place. Blind stitch around each shell, ***photo 26***. Remove the extra lines with water and cotton swab from the fin, ***photo 27***. Pin the fin to the edge of the tail. Attach it with blind stitching ***photo 28***. Remove the pins.



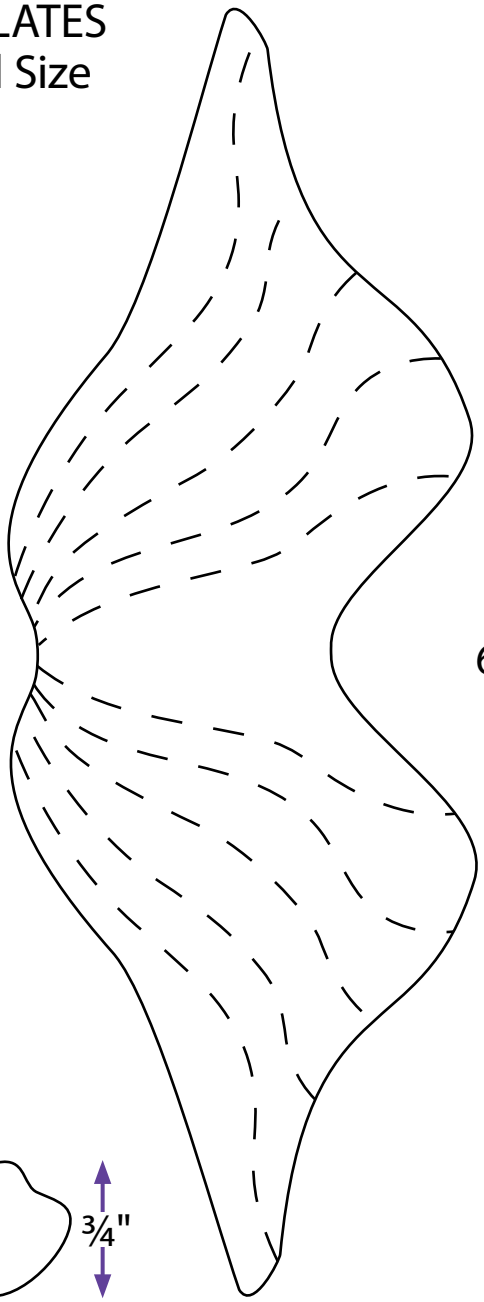
13. Prepare the strands using the Tibetan lamb tress for the doll's hair. Attach the strand just below the seam and move it with a needle (triangle tip N36) on the head, ***photo 29***. Gently attach the next strand. And start poking. This process is not about speed, be mindful of what you're doing. Don't always poke at the same place. Start to define the edges by poking diagonally. Always come back from the same direction as you poke, or else the needle might break. To hide the tips of the strands, flip the strand up and poke. Collect strands in a hairstyle of your choice. I made neat bundles and just gently poke them on both sides of the head, ***photo 30***.
14. For decoration glue or attach with several stitches the mini shells, ***photo 31***.

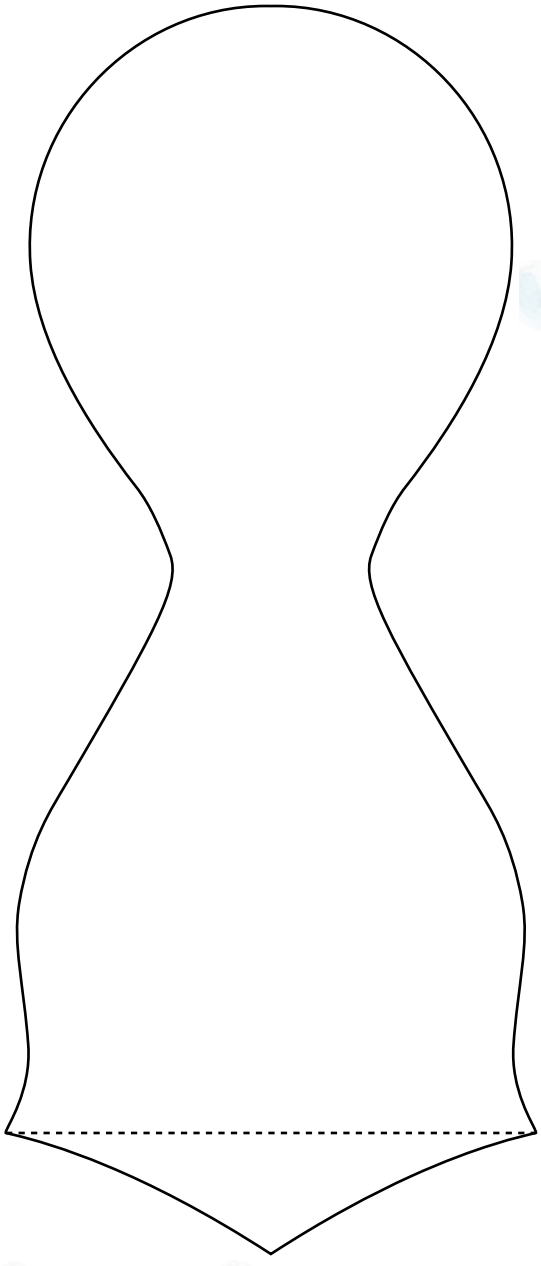
Making the face

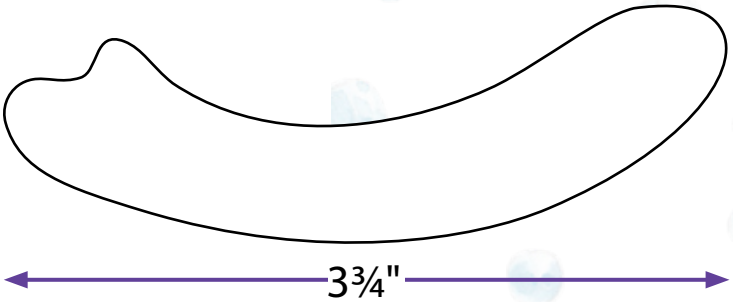
- For the face, use a water-based pigment ink pad (old rose colour), embossing tool 1.2 mm and 1.8 mm, flat brush and textile paint black (or dark brown). Apply ink with a flat brush, ***photo 32***. Mark eyes with pins, ***photo 33***. Gently pull out the pin. Draw an eye with an embossing tool. Similarly, draw a second eye.
- Your gorgeous Little Mermaid is ready!

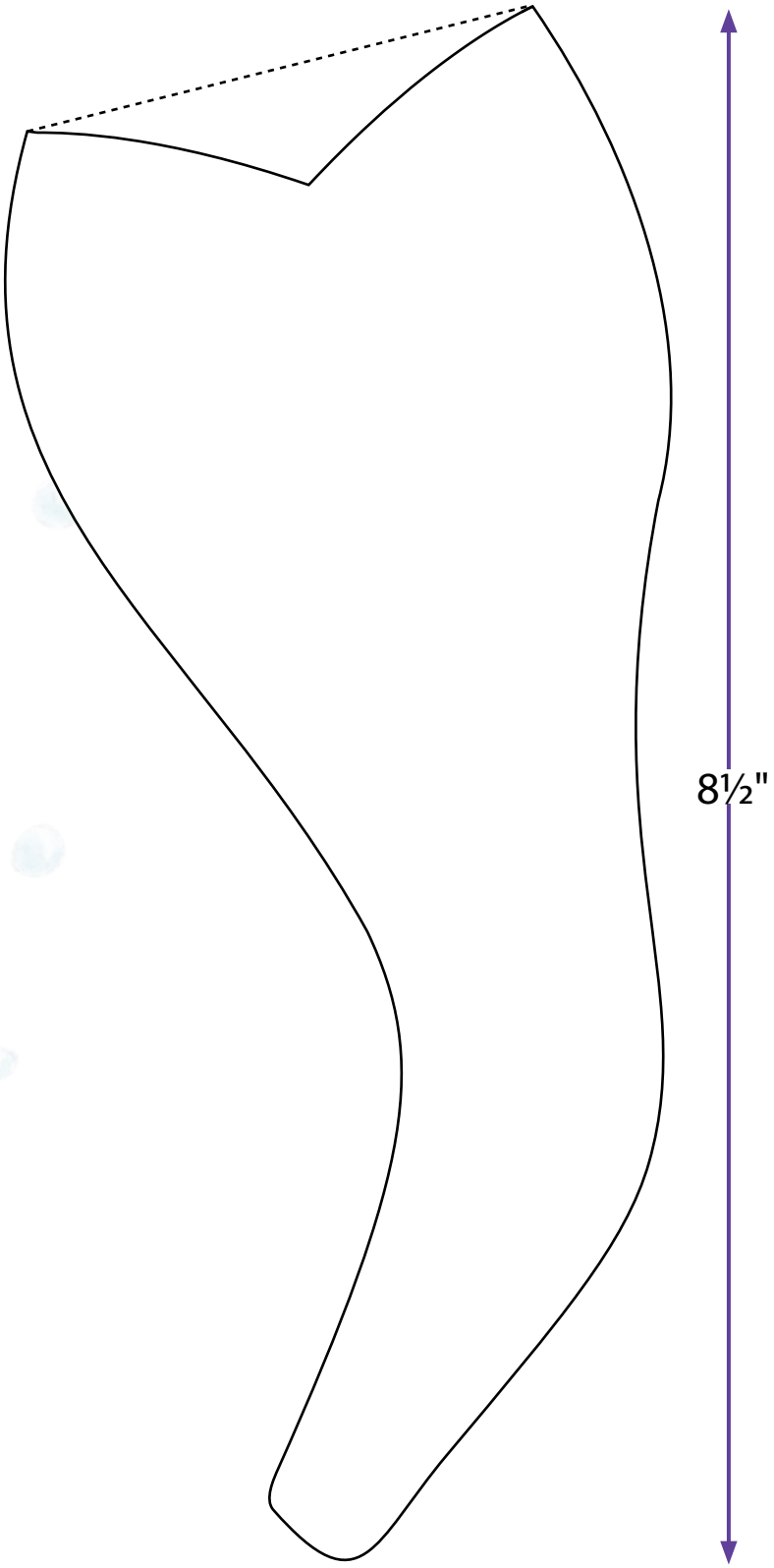
Little Mermaid Doll

TEMPLATES
Actual Size

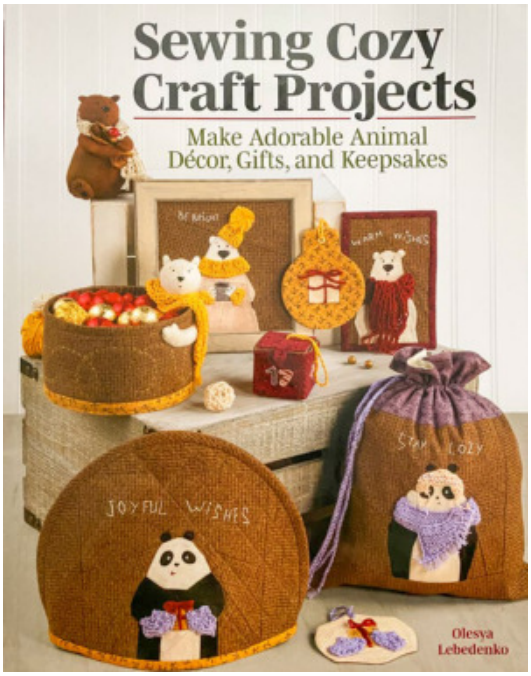








Sewing Cozy Craft Projects
Create adorable 3D Characters! Filled with 9 patchwork quilt blocks and 12 craft projects including step-by-step instructions, Olesya's new book was created for crafters who love to stitch, quilt, and knit! Adorable projects include fabric postcards, gift tags, ornaments, treat bags, miniature boxes too. These project ideas can be expanded into other project possibilities you can imagine!
Landauer Publishing
ISBN 978-1-947163-70-6



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Making waves using thread for fibre art projects

I am an ocean girl. I live by the Rocky Mountains now and they are grand and awesome but, see me around water? There is nothing like the sound of waves crashing on the beach, water lapping the sand ...

So let's go make waves!

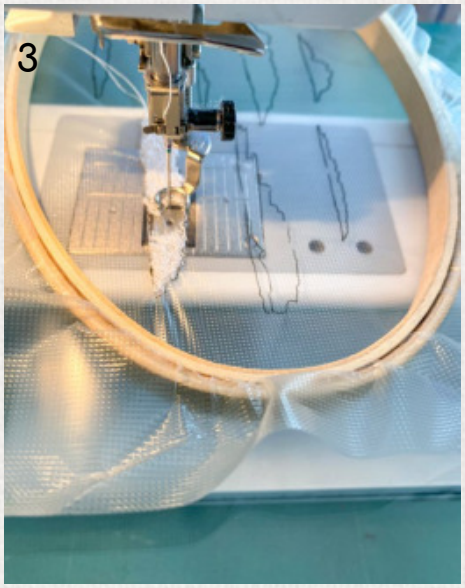
What you will need

- an embroidery hoop
- water-soluble stabilizer
- white cotton or polyester thread for both top and bobbin
- a sewing machine with a free-motion foot and feed dogs down
- a dish of warm water
- a very fine permanent marker

Getting started

1. Cut a piece of water-soluble stabilizer and place it in the hoop so it's taut, be careful not to tear it. ***Photo 1***
2. Place the hoop on the table with the flat side down.
3. With a fine marker, draw the waves' outline, see note below.

Note**: Be careful when marking the stabilizer and do it lightly. Or better still, find a marker in the colour of the thread you'll be using so the black line of a black marker won't show through the thread.* ***Photo 2



Free-motion stitching the waves

1. Place the hoop in the sewing machine under the needle with the "well" up. The water-soluble stabilizer will be against the table of the sewing machine. ***Photo 3***
2. Choose one wave to work on.
3. Take one stitch and bring the needle to the highest position. That will bring the bobbin thread up.
4. Engage the needle-down position.
5. Hold both threads and start free-motion stitching. Keep it slow and controlled. See *how Ana free motion quilts her wave in this video. https://www.youtube.com/watch?v=iUMsdl2IGy4*
6. Stitch the outline first to make it easier to see the shape, while holding the hoop.
7. Stitch using overlapping tiny circles.

Photos by Ana Buzzalino

8. Cover the entire area so that when the stabilizer is washed away, the shape will not fall apart.
9. Hold up to the light to make sure the waves are covered in stitching. You may leave some areas "lacier" than others.

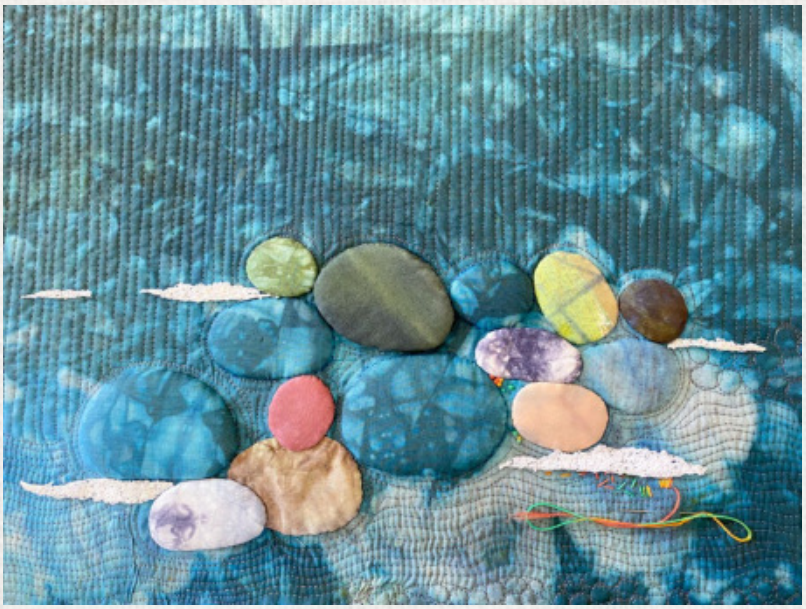
Washing away the stabilizer

1. Cut away as much of the extra stabilizer as possible, leaving a small edge around each wave. ***Photo 4***
2. Place the waves in a container with warm water. Follow the manufacturer's instructions. ***Photo 5***
3. Wash to dissolve. The water will feel slimy so change the water often. ***Photo 6***
4. Place on paper towels to dry. ***Photo 7***

Sewing the waves to your work

1. Once the waves are dry, you can apply them to your work. A few options:
   - Hand-stitch them in place using small applique stitches around the edges.
   - Use a zigzag stitch in your sewing machine to sew them in place.

   OR
   - Use a straight stitch down the center of the wave.
2. Add a few tiny beads for sparkle, if desired.



CREATE 2 FLOURISH

At Create2Flourish I help quilters, textile lovers, and fibre artists master essential tools, discover resources, and new ways to work creatively while brushing up on the old ones. I offer a place in a community that helps you grow and thrive as the artist you were meant to be.
– Ana Buzzalino

For more information visit
anabuzzalino.com/create2flourish

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More Joy Less Overwhelm

Nautical Fabric Postcard

This quick and easy nautical postcard was inspired by the desire to connect with close friends who have been travelling the world on their 47-foot catamaran for the last 5 years. In their 3rd year of travelling, they invited us to join them for a memorable 2-week trip in the Caribbean. As you can imagine, it is difficult to buy gifts for boat dwellers as space is perfectly planned and at a premium. A fabric postcard is the perfect handmade gift for when you know your sailing friends will be at a certain port for an extended period. – Brandy

skill level easy

finished measurements
4" x 6" [10 x 15cm]

materials

fabric
- 4" x 10" [10.2 x 25.5cm] white on white fabric print
- 3" x 10" [7.6 x 25.5cm] navy fabric
- 4" x 6" [10.2 x 15.3cm] double-sided fusible interfacing FIRM

thread
- navy thread to stitch on anchor
- white thread for decorative circle and edge stitching

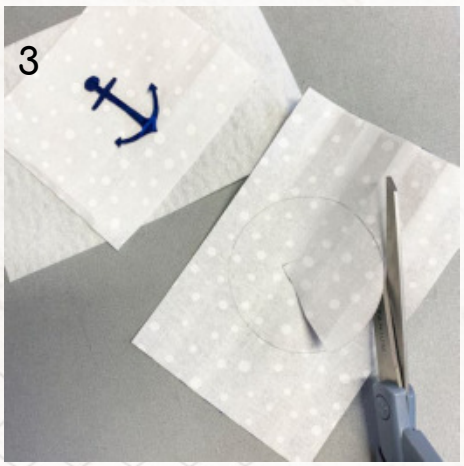
notions
- rotating cutting mat
- small quilting ruler (3.5" x 12" or similar)
- rotary cutter
- cutting mat
- fabric marker or pencil
- 3" x 10" [7.6 x 25.5cm] paper-backed wonder under or fusible
- roll of masking tape or painter's tape (use the inner circle for template)
- print of 2.5" anchor for tracing onto wonder under
- 4" x 6" [10.2 x 15.3cm] print of postcard back

feet/machine accessories suggestions
- ¼" piecing foot
- decorative stitch foot

equipment
- iron
- ironing board
- Teflon pressing sheet
- sewing machine
- computer
- printer

TEMPLATE

Actual Size



Cut Fabrics

1. Cut white fabric into a 4″ square and a 6″ x 4″ rectangle.
2. Cut navy fabric into a 3″ square and a 3″ x 7″ rectangle.
3. Cut paper backed fusible into 3″ square and 3″ x 7″ rectangle.

Create Anchor

1. Trace anchor onto paper-backed fusible square as in ***photo 1*** and press to the back of the navy square. ***Photo 2***
2. Cut out the anchor and press it onto the front of the white 4″ square centered. ***Photo 3***

Create Striped Fabric

1. Press 3″ x 7″ paper-backed fusible to the wrong side of the 3″ x 10″ navy rectangle.
2. Leave the paper on and cut 5 - ½″ x 7″ strips. One scrap strip will be left over.
3. Press the navy strips onto the white 4″ x 6″ rectangle starting on the bottom and top, moving inward, so they are 5 equidistant stripes as shown in ***Photo 4***.
4. Use the inner circle of the tape roll to draw a circle centered on the back of the striped fabric.

Top Assembly

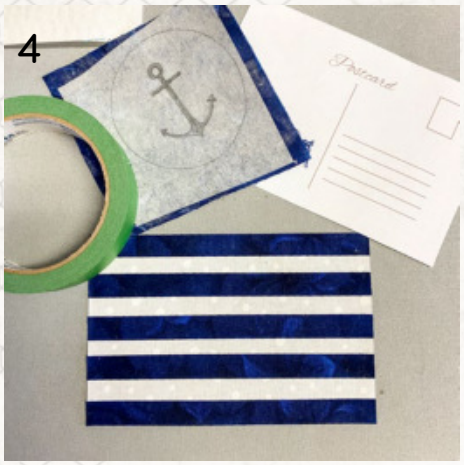
1. Cut out the center hole in striped fabric.
2. Position the anchor centered on the white 4″ square then press onto double-sided fusible interfacing. The Teflon pressing sheet prevents sticking to the ironing board. Cool completely before stitching.
3. Optional: Stitch a simple navy line top to bottom of the anchor to secure. Fusible may be sufficient.
4. Add striped fabric over anchor square and press. ***Photo 5***
5. Stitch decorative stitch around the circle. Use a center line stitch that goes left and right to secure the top and bottom fabrics.

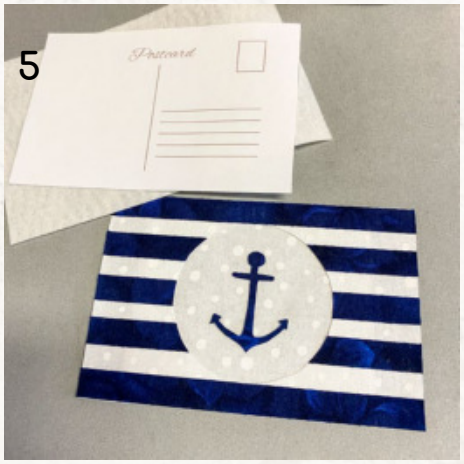
back and finishing

1. Print or draw the decorative postcard back on 4″ x 6″ paper.
2. Press the paper to the back of the postcard.
3. Stitch slowly around the postcard with a decorative blanket stitch that holds the layers together.

TIPS

- Write the mailing address on the paper before finishing the edges in case of a typo.
- Either put a stamp directly on the postcard or insert the postcard in a cellophane envelope to protect the postcard and put the stamp on the cellophane.





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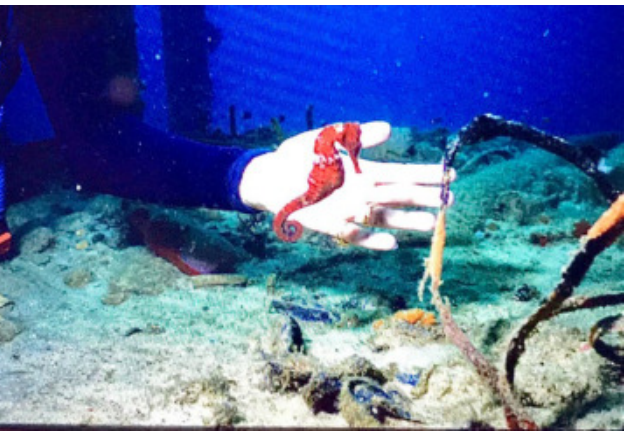
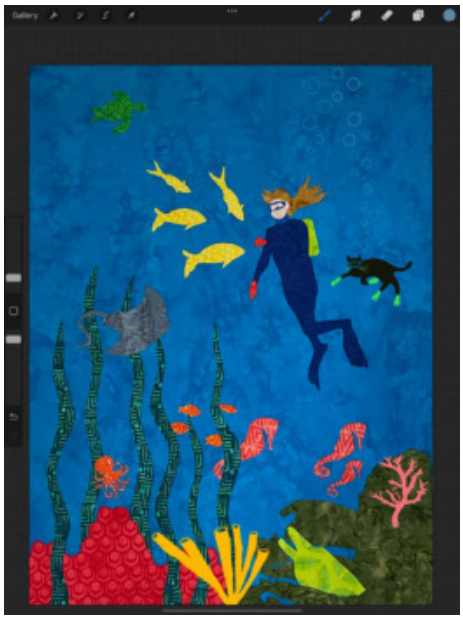
Photos by Brandy Maslowski

Laurie Russman





Sketching in additional elements in Procreate app on top of photo of quilt in progress

Scuba Cat! Wall Quilt

Photos by Laurie Russman

My quilting adventure began some 20 years ago with what my husband dubbed, "The Guilt Quilt". My daughter needed a blanket for her American Girl doll, and I resolved to make a quilt, slowly hand-stitched on every business trip I needed to take, working mom guilt and all. My mom had taught me how to sew on her Singer Featherweight, so I knew the basics and was dazzled by my first trip to NYC's quilt shop at the time, The City Quilter.

Lap quilts followed, then my first Bernina on one very special Christmas morning and then I discovered Quilting Arts magazine and fell completely in love with the notion of stitching art on my machine. The magic of a truly great quilt shop is the range of notions, from silk ribbons to fabric ink pens, all of which managed to follow me home to my studio. There is simply no substitute for diving in and trying it all- the flubs can be cut up and made into gift card holders!

In the last 10 years, I was fortunate to have quilts accepted into the National Juried Show and International Quilt Festival, and a hobby became a passion.

My favourite subjects are pets and nature, and they are combined in the case of Scuba Cat, which was inspired by a series of projection-slide photos of long-ago dives in the Caribbean. In our current age of digital photos, I was puzzled as to how to use them…until it occurred to me to place them atop the even light of a blank page on my iPad and photograph them with my phone. While far from perfect, they would be clear enough to use for my purpose of tracing for appliqué.

One grey day this past winter, I looked at a piece of brilliant sea blue batik and it simply shouted, "ocean!" I have an extensive stash of mostly solid batiks and began to pull some fabrics to see how they might take shape. As the author, Ingrid Fetell Lee writes in her excellent book Joyful, "color is energy made visible" …and there is no colour too bright or saturated for me.

I have a strong preference for batiks for my work; their high thread count (tight weave) makes them perfect for my preferred technique of raw-edged fused appliqué. Thread is as important as fabric in my process, so the choice of a thread 'palette' is one of the most joyful steps in the process. For this piece, I assembled a large batch of 28wt cotton threads in brilliant shades that would enhance the fabric 'fish' or 'coral' against that deep sea background.

Perhaps the biggest challenge in making my quilts is my spontaneity. I so admire other art quilters who sketch out in meticulous detail how they will execute an idea. When an idea inspires me, I tend to rough it out by laying fabrics down on a surface and beginning to play. If I'm satisfied that I have the right ingredients, I will sketch the beginnings in the Procreate app on my iPad, then begin to build the piece. This ocean scene was a particularly good example of waiting to see what the quilt needed next, a turtle! A stingray! …umm, a cat? A coral reef is a perfect subject for this process as layers of coral do grow atop others and you never know which fish will swim by next!

Thread is important!

Laying out fabric when idea struck

NeonKittyQuilts.com
IG *NeonKittyQuilts*

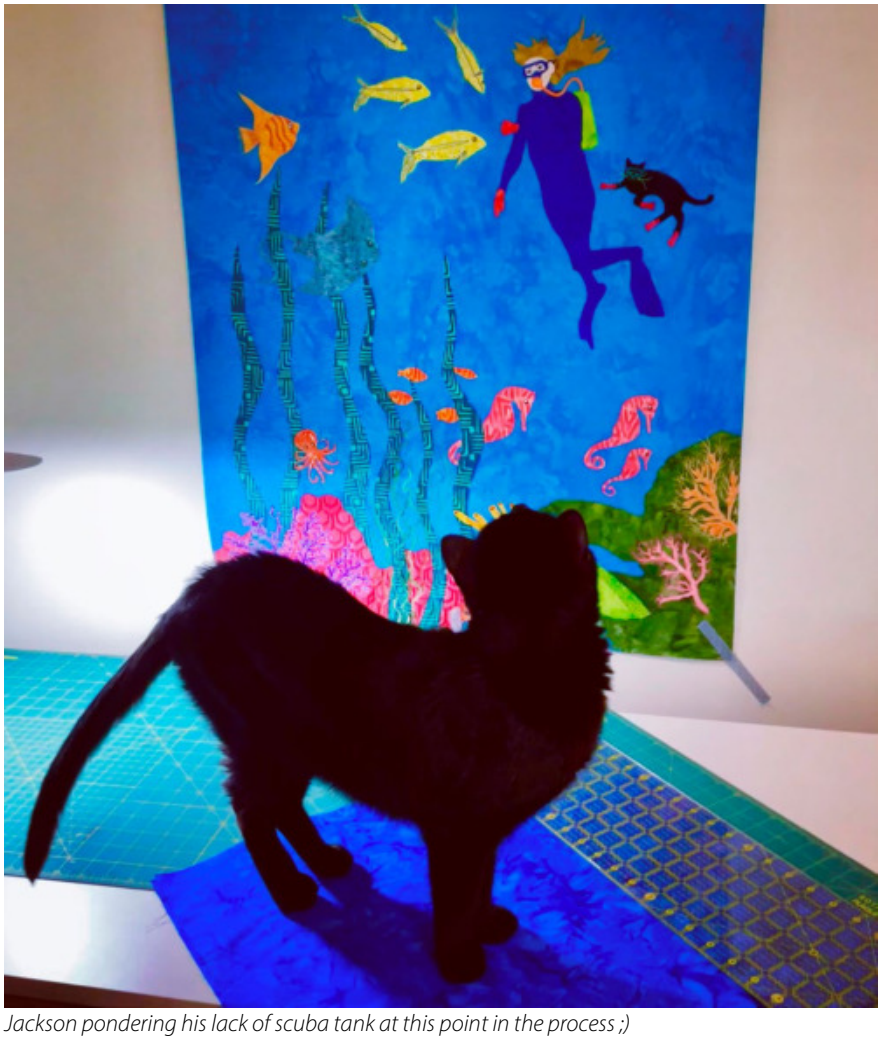
One tip as you work on your own art: take process photos at every step. I find that my camera will spot things far more easily than the naked eye. Some examples are an area that needs more coral/foliage/etc....or an insufficient contrast in value, easily spotted by choosing a black and white filter in the edit mode on your phone. Those same process photos can be uploaded to the Procreate app and used as digital design boards for either adding or subtracting elements to help you decide what to cut/fuse next.

This layer-as-you-go process is what makes landscapes (and seascapes) such enjoyable projects. If you are not confident in your ability to compose a perfect layout from a blank screen, they are marvelous projects to try! – Laurie

finished measurements 27" x 39"

materials used batiks, 28wt cotton threads in brilliant shades,

techniques used raw-edged fused appliqué and miles of free-motion quilting



Jackson pondering his lack of scuba tank at this point in the process ;)

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Giselle Barrieau

Janice Routley

Travel
can be more
than just seeing
new places and
trying different food.
For people who knit, quilt, hook rugs
or embroider there are retreats, tours, cruises,
and workshops held in places we have never been
that introduce us to new people, sites, and experiences.

In a realignment of travel plans, as the pandemic eased, I ended up on two knitting trips 16 days apart. The first took me to the Shetland Islands off the coast of Scotland and the second saw me admiring the rugged scenery in Iceland. Located in the northern hemisphere five degrees apart latitudinally and separated by 600 miles of the North Sea, Shetland and Iceland can trace their similar histories through Norse settlement to present-day European influences. Both islands are known for their horses, sheep, and knitting all introduced by the same Nordic explorers. However, in isolation, each evolved into a variation of the original adapting to the islands' landscapes and climates.

Both Iceland and Shetland have identifiable sweater designs with similarities such as stranded colour work yokes on sweaters. Yet, the motifs used in each knitted tradition reflect the experience of the people who live in the northern communities where sheep provide the wool for much-needed warmth.

Necessity led to the development of speedier techniques to complete the garments faster. In Shetland, knitting in the round using steeks is the most common construction for sweaters. In Iceland afterthought thumbs in mittens streamlines the construction and maintains the pattern. In the Shetland Islands, the development of the knitting belt made knitting more portable and stabilized the process so knitters could work faster. On both islands, knitting lace using only garter stitch saved the time repositioning the yarn for purl stitches. The famous Shetland lace shawls were the pride of the spinner who could create the finest thread to make finished work as delicate as a cobweb. In Iceland, the shawls are more often triangular and will occasionally include some narrow stockinette stitch panels to add interest.

The Shetland and Icelandic sheep share the same ancestors and have evolved into a breed of mixed colours ranging from white to a dark, almost black, fleece called moorit in Shetland. Traditionally, the knitted colour work combined all the ranges of the wool's colours. Eventually, natural dyes were used to add blue or green or yellow to the designs. For sweaters, stranded knitting is only done with two colours per row to speed the process.

Photo by Jonathan Gallegos

Photo by Lia Tzanidaki

2 islands 2 knitting traditions

While I have read countless books and articles about the knitting traditions in Shetland and Iceland, sitting in a local museum boardroom or a guest house living room talking to the people who have been knitting in their community for many years brings the traditions alive the way no printed page can. As I learned to use a knitting belt in Shetland, one of our instructors, who reminded me of my Scottish war bride aunt, said my way of holding needles explained my difficulty using the belt. In Iceland, I decided the traditional leaf mittens from the Westfjords would not be warm enough for my Canadian climate.

No matter where you go in the world or how you traverse it, knitters or quilters or fans of other craft traditions, love to share their knowledge and enjoy talking to like-minded folks. One of my newest friends I met on a walking tour and now she and I have gone to Shetland together. Travelling in the interest of craft can shrink the world and tie us together in the common pursuit of unfamiliar yarn to try or an unusual quilt pattern to create.

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Photos by Rosalie I. Tennison

Know Your Knitting ROPES

Cynthia MacDougall

When we use the phrase "I know the ropes," we are saying that "I've got the hang of this" or "I know the process(es) for this task." It's believed to have originated in the days of sailing ships when knowing the ropes could mean the difference between life and death on the briny sea.

Cables are the 'ropes' of knitting to me. The permutations of cables are nearly as endless as knit-purl designs. The possibilities expand even more when cables are combined with knit-purl and openwork stitch patterns. I'm intrigued by the varieties of simple rope cables, and I'm fascinated by what I call "exchange cables" - cables that branch out and twist around another set of cables on the same ground. Latticework cables, like the ones in the **Seafaring Cables Pullover** in this issue, are another way to interpret cables in a way that suggests movement.

Exchange cables are a bit like square dancers: They start off, then weave their way to another partner for a do-si-do, then return to their original partner!

When I was 12 years old, my elders told me repeatedly, "Oh, you can't do cables, they're hard." Undaunted, I sat down with my little Coats & Clark Learn How Book and was very pleased to discover that they were wrong. Knitting cables is a simple matter of changing the order of stitches on a row of knitting! What's so hard about that?

I learned that when you change the order of the stitches, the stitches "twist" in different directions, depending on where you hold those stitches. If you hold the stitches in the back, the cable will twist in the "Z" direction (the stitches will twist upward to the right), and if you hold the stitches to the front of the work, they will twist in the "S" direction (upward to the left).

Changing the order of the stitches on the needles stretches them outside of their comfort zone, causing them to "pop out" from the background. This also causes the knitting to compress horizontally compared to other stitches such as stockinette stitch and even ribbing. When cables begin at the top of ribbing - on a sweater body or sleeve, for example - it's quite normal to add stitches at the top of ribbing to allow for the horizontal draw-in.

Cables can be worked with or without a cable needle. In a pinch, I've used toothpicks and even paper clips. You only need to hold the stitches long enough to knit the next several stitches from the left needle, at which point you can either slip the held stitches back onto the left needle or work them from the holder, as long as it is double-ended.

Left to right: aluminum needle with "v", aluminum needle for smaller needles with finer yarn, wooden needle with ridges, plastic needle for heavier yarn and thicker needles, "J" style hook.

Cable needles vary in material, shape, and thickness. Some form a "J" shape and some have a shallow 'v' in the middle that helps hold the stitches in place while their counterparts are knitted. They are made from aluminum, plastic, or wood. The thickness of the cable needle isn't important, as long as the stitches can't slide off while the exchange takes place.

The appearance of cables can be altered simply by adjusting the number of rows between the twists. The photo below shows three 4-stitch cables on the left and three 6-stitch cables on the right. On the left cable of each set twists have been made at 4-row intervals. The center cables have been twisted at 6-row intervals, and the ones on the right at 8-row intervals.

The density of the cable changes depending on the number of rows in the cable repeat.

Cable abbreviations vary from publication to publication. Every publication should have a list of abbreviations specific to the pattern. Common variations include

FC - Front Cross

BC - Back Cross

RC - Right Cross

LC - Left Cross

C#B - cable # of sts back

C#F - cable # of sts front

Front and back cross explain quite clearly what the knitter is to do. When these abbreviations are used, the number of stitches to put onto the cable needle is usually indicated in the abbreviation section. For example, a cable involving 6 stitches would have a Front Cross abbreviation that reads:

FC - Put 3 sts onto cable needle and hold in front, k3 sts, then k the sts on the cable needle.

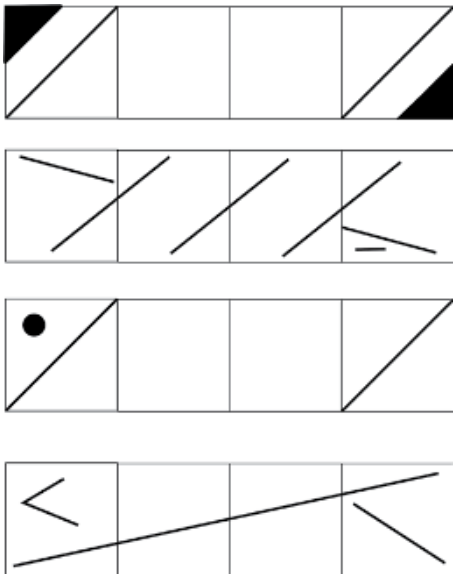
For a C#B instruction, using a 6 stitch cable, only half of the stitches go onto the cable needle, so the abbreviation for it would be:

C6B - put 3 sts onto cable needle and hold in back, k3, then k the sts on the cable needle.

It's important to check the abbreviations section of the pattern, preferably before starting the project.

Just as verbiage varies for text instructions, charts for cables also vary from publisher to publisher. I like charts because they provide a visual of what to expect when I knit the design. When I went through my knitting library to prepare this article, I discovered that most of the patterns for cable sweaters in my books use charts, so learning to read them is very useful – especially if you want to knit cables often.

Usually, when cables are worked in panels or when they "travel" across a stockinette stitch ground, all of the stitches involved are knit, however, if the ground of the fabric is reverse stockinette stitch and the cables need to "travel," the stitches that form the ground must be purled.



Each of these 4 illustrations are charted depictions for the same instruction. They are all asking you to sl 1 onto the cable needle, hold in back, k3, p st from cable needle. From top to bottom: Interweave, Tuttle (Japanese), Schoolhouse Press, Vogue

One publisher I found differentiates cables that involve both knit and purl stitches by calling them "twists," reserving the term "cables" for instructions that involve only knit stitches.

The Seafaring Cables Pullover in this issue contains diamonds formed with cables that travel across the background. The centers of some of the diamonds in the design are garter stitch.

Putting garter stitch in the center of some of the diamonds adds dimension to this lattice cable pattern, creating contrast between the "calm water" stockinette stitch diamonds with "choppy water" ones that have garter stitch.

Learning cables adds a whole new dimension to a knitter's experience - a 3 dimensional one! They can be both challenging and fun once you learn the ropes!

Knit Together

Photos by Cynthia MacDougall

Seafaring Cables Pullover

BE ready for anything the seas can toss at you with the Seafaring Cables Pullover. It works up quickly enough to be a satisfying knit in yarn that shows the detail of the garter and stockinette stitch cable diamonds to full advantage. The design offers variations in between the unisex and cropped versions that can be mixed or matched and it offers a choice of 4 necklines. The superwash, double knitting weight yarn ensures that this sweater will be a "go to" for 3 out of 4 seasons. – Cynthia

skill level Advanced

sizes
XS, S, M, L, XL, XXL

finished chest
34 (38, 42, 46, 50, 54)" [86 (96, 106, 127, 137)cm]

materials
yarn
- *Fibra Natura Donnina* 100% extra fine superwash merino wool, 50g/ 1.75oz, 165m/ 180yds/ ball
  - » 8 (10, 12, 14, 16, 18) balls for Unisex Version knit up in size medium in *Seaport*
  - » 7 (7, 10, 11, 12, 14) balls for Cropped Version knit up in size small in *Vanilla*

needles
- knitting needles, size 4 and 6 US [3.5 and 4mm] or size needed to obtain gauge

notions
- cable needle
- tapestry needle

gauge
27 sts and 38 rows to 4" [10cm] over double seed stitch
25 sts to 4" over st st
(center panel (72 sts) measures 9½" blocked)

special abbreviations
C6l - sl 3 sts to cn and hold at front of work, k3 sts from left needle, k 3 sts from cn
C6r - sl 3 sts to cn and hold at back of work, k3 sts from left needle, k3 sts from cn
C3o1R - cable 3 over 1 right - sl 1 st to cn and hold at back of work, k3 sts from left needle, k st from cn
C3o1L - cable 3 over 1 left - sl 3 sts to cn and hold at front of work, k1, k3 sts from cn.
Patt - pattern

instructions

Pattern Notes

1. Instructions in parentheses are for different sizes XS (S, M, L, XL, XXL). Where there is only one direction, it applies to all sizes.
2. For unisex version, back is worked straight to armholes with double seed stitch at the sides and ribbed panels without cables in the center.
3. Cropped version has a closer fit with increases at the front and back sides above the ribbing. Back is worked entirely in double seed stitch.

FRONT

Unisex Version

With smaller needles, cast on 118 (126, 142, 158, 174, 190) sts.

RIBBING
Row 1 (RS): *K2, p2; rep from * to last 2 sts, k2.
Row 2: *P2, k2; rep from * to last 2 sts, k2.

Repeat these 2 rows for 3½ (4, 2½, 3, 3½, 3)" [9 (10, 6.5, 7.5, 9, 7.5)cm], ending with Row 2. Change to larger needles.

BODY
Row 1: Inc Row (RS): (k2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k2, m1, k3, p2, k1, m1, (p2, k2) 3 times, m1, (p2, k2) 4 times, p2, m1, (k2, p2) 3 times, m1, k1, p2, k3, m1, k2, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times. 124 (132, 148, 164, 180, 196) sts
Row 2: Set up Row: (P2, k2) 6 (7, 9, 11, 13,15) times, p4, k2, p6, k2, p2, k2, p40, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.
Row 3: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, c6l, p2, k2, p2, (k7, c6l, k7) twice, p2, k2, p2, c6r, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.
Row 4: (K2, p2) 7 (8, 10, 12, 14, 15) times, K2, p6, k2, p2, k2, p40, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 15) times, k2.
Row 5: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k6, c3o1R, c3o1L, k6) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.
Row 6: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p9, k2, p9) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.
Row 7: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, k6, p2, k2, p2, (k5, c3o1R, k2, c3o1L, k5) twice, p2, k2, p2, k6, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.
Row 8: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p8, k4, p8) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.
Row 9: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k4, c3o1R, k4, c3o1L, k4) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.
Row 10: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p7, k6, p7) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.
Row 11: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, c6l, p2, k2, p2, (k3, c3o1R, k6, c3o1L, k3) twice, p2, k2, p2, c6r , (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.
Row 12: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p6, k8, p6) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.
Row 13: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k2, c3o1R, k8, c3o1L, k2) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.
Row 14: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p5, k10, p5) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.
Row 15: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, k6, p2, k2, p2, (k1, c3o1R, k10, c3o1L, k1) twice, p2, k2, p2, k6, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.
Row 16: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p4, k12, p4) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.
Row 17: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (c3o1R, k12, c3o1L) twice, p2, k2, p2, k6, p2, k4, (k2, p2) 6 (7, 9, 11, 13, 15) times, k2.
Row 18: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p3, k14, p3) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Row 19: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, c6l, p2, k2, p2, k17, c6r , k17, p2, k2, p2, c6r , (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.

Row 20: (P2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p3, k14, p3) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.

Row 21: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (c3o1L, k12, c3o1R) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.

Row 22: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p4, k12, p4) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Row 23: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, k6, p2, k2, p2, (k1, c3o1L, k10, c3o1R, k1) twice, p2, k2, p2, k6, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.

Row 24: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p5, k10, p5) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.

Row 25: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k2, c3o1L, k8, c3o1R, k2) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.

Row 26: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p6, k8, p6) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Row 27: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, c6l, p2, k2, p2, (k3, c3o1L, k6, c3o1R, k3) twice, p2, k2, p2, c6r , (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.

Row 28: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p2, k2, p6, k2, p2, k2, (p7, k6, p7) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.

Row 29: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k4, c3o1L, k4, c3o1R, k4) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.

Row 30: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, (p8, k4, p8) twice, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Row 31: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, k6, p2, k2, p2, (k5, c3o1L, k2, c3o1R, k5) twice, p2, k2, p2, k6, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.

Row 32: (K2, p2) 7 (8, 10, 12, 14, 16) times, k2, p6, k2, p2, k2, (p9, k2, p9) twice, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 16) times, k2.

Row 33: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, (k6, c3o1L, c3o1R, k6) twice, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.

Row 34: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, p40, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Rep Rows 3 through 34 2 (2, 3, 3, 3, 3) more times (work from beginning measures 13½ (14, 16¼, 16¾, 17¼, 17¾)" [34 (35.5, 41, 43, 44, 45)cm]).

Go to Shape Armholes, below.

FRONT

Cropped Version

With smaller needles, cast on 110 (118, 126, 142, 158, 174) sts.

RIBBING

Work ribbing as given for Unisex version for 2 (2, 2½, 3, 3, 3½)" (5, 5, 6.5, 7.5, 7.5, 9) cm], ending with a RS facing for next row.

Change to larger needles.

BODY

Row 1: Inc Row (RS): (K2, p2) 5 (6, 7, 9, 11, 13) times, k4, p2, k2, m1, k3, p2, k1, m1, (p2, k2) 3 times, m1, (p2, k2) 4 times, p2, m1, (k2, p2) 3 times, m1, k1, p2, k3, m1, k2, p2, k4, (p2, k2) 5 (6, 7, 9, 11, 13) times. (116 (124, 132, 148, 164, 180) sts)

Row 2: Set up Row: (P2, k2) 5 (6, 7, 9, 11, 13) times, p4, k2, p6, k2, p2, k2, p40, k2, p2, k2, p6, k2, p4, (k2, p2) 5 (6, 7, 9, 11, 13) times.

Follow chart or text for front of unisex version making incs at beg and end of Row 11 and every foll 8 rows until there are 124 (132, 148, 164, 180, 196) sts on needle, then cont in patt without further shaping until 2 (2, 2, 3, 3, 3) reps of the diamonds are complete, end with a Row 34. (Length from beg measures 8¾ (8¾, 9¼, 13, 13, 13½)" [22 (22, 23.5, 33, 33, 34) cm]).

Shape armholes (both versions)

Row 1: Cast off 3 (3, 4, 4, 4, 5) sts, k4, work double seed st to center panel, work Row 3 of center panel, work double seed st to to end. (121 (129, 144, 160, 176, 191) sts)

Row 2: Cast off 3 (3, 4, 4, 4, 5) sts, p4, work Row 4 of text/ chart to last 4 sts, p4. (118 (126, 140, 156, 172, 186) sts).

Row 3: K3, ssk, keeping continuity of patt, work Row 5 text/ chart to last 5 sts, k2tog, k3. (116 (124, 138, 154, 170, 184) sts)

Row 4: P4, work Row 6 of text/ chart to last 4 sts, p4.

Row 5: K4, work Row 7 of text/ chart to last 4 sts, k4.

Row 6: P4, work Row 8 of text/ chart to last 4 sts, p4.

Rep Rows 3 through 6 0 (3, 6, 8, 10, 14) times (116 (118, 126, 138, 150, 156) sts then rep Rows 3 and 4 only until there are 62 (68, 74, 74, 78, 84) sts (RS facing for next row).

Counting the decreases for the armhole in this dark teal was a challenge, so I placed a stitch marker into each decrease.

Shape Neck

Neck is worked both sides at once, in patt, while continuing armhole decs.

TIP Draw neck shaping directly onto chart for the size being worked.

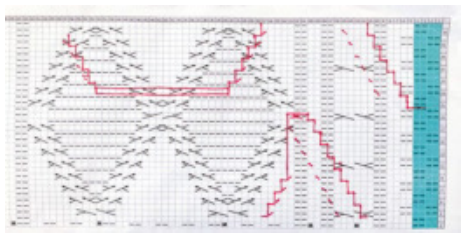
Row 1: K3, ssk, work in patt until 10 sts before center, place next 20 sts onto st holder, join a second ball of yarn, work in patt to last 5 sts, k2tog, k3.

Row 2: P4, work WS row of patt to neck edge, change yarn, work WS row of patt to last 4 sts, p4.

Cont, dec 1 st at armhole and neck edge on RS rows 6 (8, 8, 8, 9, 9) times, then dec at armhole edge only on RS rows until there are 4 sts on needle. Work WS row.

Next Row: K2, k2tog, change yarn, ssk, k2.

Next Row: P3 tog on each side. Break yarns and draw end through loop.



To help visualize the neckline decreases, draw the decreases over the chart. This is Cynthia's work for size M.

BACK

Unisex Version

With smaller needles, cast on 118 (126, 142, 158, 174, 190) sts.

RIBBING

Work ribbing as given for front.

BODY

Work Inc Row (Row 1) and Set Up Row (Row 2) as given for Front. 124 (132, 148, 164, 180, 196) sts

Row 1: (P2, k2) 7 (8, 10, 12, 14, 16) times, p2, k6, p2, k2, p2, k40, p2, k2, p2, k6, (p2, k2) 7 (8, 10, 12, 14, 16) times, p2.

Row 2: (K2, p2) 7 (8, 10, 12, 14, 15) times, K2, p6, k2, p2, k2, p40, k2, p2, k2, p6, (k2, p2) 7 (8, 10, 12, 14, 15) times, k2.

Row 3: (K2, p2) 6 (7, 9, 11, 13, 15) times, k4, p2, k6, p2, k2, p2, k40, p2, k2, p2, k6, p2, k4, (p2, k2) 6 (7, 9, 11, 13, 15) times.

Row 4: (P2, k2) 6 (7, 9, 11, 13, 15) times, p4, k2, p6, k2, p2, k2, p40, k2, p2, k2, p6, k2, p4, (k2, p2) 6 (7, 9, 11, 13, 15) times.

Rep Rows 1 through 4 until length from beg equals front to armhole.

Go to Shape Armholes, below.

Cropped Version

With smaller needles, cast on 110 (118, 126, 142, 158, 174) sts.

Work ribbing as given for front. Change to larger needles.

Inc Row: Kfb, (p2, k2) 13 (14, 15, 17, 19, 21) times, m1, p1, k2, p1, m1, (k2, p2) 13 (14, 15, 17, 19, 21) times, kfb. (114 (122, 130, 146, 162, 178) sts)

BODY

Row 1: *P2, k2; rep from * to last 2 sts, p2.
Row 2: *K2, p2; rep from * to last 2 sts, k2.
Row 3: *K2, p2; rep from * to last 2 sts, k2.
Row 4: *P2, k2; rep from * to last 2 sts, p2.

Rep these 4 rows, working an inc at each end of Row 11 and every foll 8 rows until there are 124 (132, 148, 164, 180, 196) sts on needle, then cont without further shaping until body length matches the front to the armholes.

Shape Armholes (both versions)

Row 1: Cast off 3 (3, 4, 4, 4, 5) sts, k4, work in patt as established to end. (121 (129, 144, 160, 176, 191) sts)

Row 2: Cast off 3 (3, 4, 4, 4, 5) sts, p4, work in patt as established to last 4 sts, p4. (118 (126, 140, 156, 172, 186) sts)

Row 3: K3, ssk, keeping continuity of patt, work to last 5 sts, k2tog, k3. (116 (124, 138, 154, 170, 184) sts)

Row 4: P4, work patt to last 4 sts, p4.
Row 5: K4, work patt to last 4 sts, k4.
Row 6: P4, work patt to last 4 sts, p4.

Rep Rows 3 through 6 0 (3, 6, 8, 10, 14) times. (116 (118, 126, 138, 150, 156) sts then rep Rows 3 and 4 only until there are 34 (42, 46, 46, 50, 50) sts (RS facing for next row). Cast off all sts.

SLEEVES (both versions)

Note: The sleeves are designed to match pattern at underarms with front and back. To alter length of sleeve, adjust length of ribbing.

With smaller needles, cast on 50 (50, 54, 54, 58, 58) sts.

Row 1 (RS): *K2, p2; rep from * to last 2 sts, k2.

Row 2: *P2, k2; rep from * to last 2 sts, p2.

Rep these 2 rows for 3 (3½, 4, 4, 2, 2½)" [7.5 (8.5, 10, 10, 5, 6)cm] or desired length.

End with a Row 2. Change to larger needles.

Inc row (RS): XS and S: K1, m1, k1, *m1, p2, m1, k2; rep from * to last 4 sts, m1, p2, m1, k1, m1, k1. (76 sts)

M an L: *K2, m1, p2, m1; rep from * to last 2 sts, k2. (80 sts)

XL and XXL: K2, p2, m1, all sizes: *k2, m1, p2, m1; rep from * to last 6 sts, k2, m1, p2, k2. (84 sts)

Set up row (WS): K0, (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 3 times, p2, k2, p6, k2, p2, k2, p20, k2, p2, k2, p6, k2, p2, (p2, k2) 3 times, p0 (0, 2, 2, 2, 2,), k0 (0, 0, 0, 2, 2). 76 (76, 80, 80, 84, 84) sts

Cont with text below or go to Row 1 of chart. After first rep of chart, go to "These 32 rows", below.

Row 1: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, c6l, p2, k2, p2, k7, c6l, k7, p2, k2, p2, c6r, (P2, k2) 4 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 2: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 4 times, p6, k2, p2, k2, p20, k2, p2, k2, p6, (k2, p2) 4 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 3: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 3 times, k2, p2, k6, p2, k2, p2, k6, c3o1R, c3o1L, k6, p2, k2, p2, k6, p2, k2, (k2, p2) 3 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 4: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 3 times, p2, k2, p6, k2, p2, k2, p9, k2, p9, k2, p2, k2, p6, k2, p2 (p2, k2) 3 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 5: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, k6, p2, k2, p2, k5, c3o1R, k2, c3o1L, k5, p2, k2, p2, k6, (p2, k2) 4 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 6: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 4 times, p6, k2, p2, k2, p8, k4, p8, k2, p2, k2, p6, (k2, p2) 4 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 7: Kfb, p0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) twice, k4, p2, k6, p2, k2, p2, k4, c3o1R, k4, c3o1L, k4, p2, k2, p2, k6, p2, k4, (p2, k2) twice, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 1, 1), kfb. (78, (78, 82, 82, 86, 86) sts)

Row 8: P0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 3 times, p2, k2, p6, k2, p2, k2, p7, k6, p7, k2, p2, k2, p6, k2, p2, (p2, k2) 3 times, p1 (1, 2, 2, 2, 2) k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 0, 1, 1).

Row 9: P0 (0, 0, 0, 1, 1), k0, (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 4 times, c6l, p2, k2, p2, k3, c3o1R, k6, c3o1L, k3, p2 k2, p2, c6r, (p2, k2) 4 times, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 0, 1, 1).

Row 10: K0 (0, 0, 0, 1, 1), p0 (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 4 times, p6, k2, p2, k2, p6, k8, p6, k2, p2, k2, p6, (k2, p2) 4 times, k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0 (0, 0, 0, 1, 1).

Row 11: K0 (0, 0, 0, 1, 1), p0, (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 3 times, k2, p2, k6, (p2, k2) twice, c3o1R, k8, c3o1L, (k2, p2) twice, k6, p2, k2 (k2, p2) 3 times, k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0 (0, 0, 0, 1, 1).

Row 12: P0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 3 times, p2, k2, p6, k2, p2, k2, p5, k10, p5, k2, p2, k2, p6, k2, p2, (p2, k2) 3 times, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 1, 1).

Row 13: Kfb, k0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, k6, p2, k2, p2, k1, c3o1R, k10, c3o1L, k1, p2, k2, p2, k6, (p2, k2) 4 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2), kfb. (80 (80, 84, 84, 88, 88) sts

Row 14: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, k2, p6, k2, p2, k2, p4, k12, p4, k2, p2, k2, p6, (k2, p2) 4 times, k2, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2)

Row 15: k0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 3 times, k4, p2, k6, p2, k2, p2, c3o1R, k12, c3o1L, p2, k2, p2, k6, p2, k4, (p2, k2) 3 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 16: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 3 times, p4, k2, p6, k2, p2, k2, p3, k14, p3, k2, p2, k2, p6, k2, p4, (k2, p2) 3 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 17: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 4 times, p2, c6l, p2, k2, p2, k20, p2, k2, p2, c6r, (p2, k2) 4 times, p2, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 18: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, k2, p6, k2, p2, k2, p3, k14, p3, k2, p2, k2, p6, (k2, p2) 4 times, k2, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 19: Kfb, k0 (0, 0, 0, 1 1), p0 (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 3 times, k2, p2, k6, p2, k2, p2, c3o1L, k12, c3o1R, p2, k2, p2, k6, p2, k2, (k2, p2) 3 times, k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0, (0, 0, 0, 1, 1) kfb. (82 (82, 86, 86, 90, 90) sts)

Row 20: K0 (0, 0, 0, 1, 1), p0 (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 3 times, p4, k2, p6, k2, p2, k2, p4, k12, p4, k2, p2, k2, p6, k2, p4, (k2, p2) 3 times, k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0 (0, 0, 0, 1, 1).

Row 21: K0 (0, 0, 0, 1 1), p0 (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 4 times, p2, k6, p2, k2, p2, k1, c3o1L, k10, c3o1R, k1, p2, k2, p2, k6, (p2, k2) 4 times, p2, k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0, (0, 0, 0, 1, 1).

Row 22: P0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 4 times, k2, p6, k2, p2, k2, p5, k10, p5, k2, p2, k2, p6, (k2, p2) 4 times, k2, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2,), p0 (0, 0, 0, 1, 1).

Row 23: P0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 3 times, k4, p2, k6, (p2, k2) twice, c3o1L, k8, c3o1R, (k2, p2) twice, k6, p2, k4, (p2, k2) 3 times, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 1, 1).

Row 24: P0 (0, 0, 0, 1, 1), p0 (0, 1, 1, 2, 2), k1 (1, 2, 2, 2, 2), (p2, k2) 3 times, p4, k2, p6, k2, p2, k2, k6, k8, p6, k2, p2, k2, p6, k2, p4, (k2, p2) 3 times k1 (1, 2, 2, 2, 2), p0 (0, 1, 1, 2, 2), k0, (0, 0, 0, 1, 1).

Row 25: Kfb, p0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 4 times, p2, c6l, p2, k2, p2, k3, c3o1L, k6, c3o1R, k3, p2, k2, p2, c6r, (p2, k2) 4 times, p2, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2), kfb. (84 (84, 88, 88, 92, 92) sts)

Row 26: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 5 times, p6, k2, p2, k2, p7, k6, p7, k2, p2, k2, p6, (k2, p2) 5 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 27: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 4 times, k2, p2, k6, p2, k2, p2, k4, c3o1L, k4, c3o1R, k4, p2, k2, p2, k6, p2, k2 (k2, p2) 4 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 28: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 4 times, p2, k2, p6, k2, p2, k2, p8, k4, p8, k2, p2, k2, p6, k2, p2, (p2, k2) 4 times, p0 (0, 2, 2, 2,b 2), k0 (0, 0, 0, 2, 2).

Row 29: K0 (0, 0, 0, 2, 2), p0 (0, 2, 2, 2, 2), (k2, p2) 5 times, k6, p2, k2, p2, k5, c3o1L, k2, c3o1R, k5, p2, k2, p2, k6, (p2, k2) 5 times, p0 (0, 2, 2, 2, 2), k0 (0, 0, 0, 2, 2).

Row 30: P0 (0, 0, 0, 2, 2), k0 (0, 2, 2, 2, 2), (p2, k2) 5 times, p6, k2, p2, k2, p9, k2, p9, k2, p2, k2, p6, (k2, p2) 5 times, k0 (0, 2, 2, 2, 2), p0 (0, 0, 0, 2, 2).

Row 31: Kfb, p0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 3 times, k4, p2, k6, p2, k2, p2, k6, c3o1L, c3o1R, k6, p2, k2, p2, k6, p2, k4, (p2, k2) 3 times, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 1, 1), kfb. (86 (86, 90, 90, 94, 94) sts)

Row 32: P0 (0, 0, 0, 1, 1), k0 (0, 1, 1, 2, 2), p1 (1, 2, 2, 2, 2), (k2, p2) 4 times, p2, k2, p6, k2, p2, k2, p20, k2, p2, k2, p6, k2, p4, (k2, p2) 3 times, k2, p1 (1, 2, 2, 2, 2), k0 (0, 1, 1, 2, 2), p0 (0, 0, 0, 1, 1).

These 32 rows complete one rep of chart. Rep these 32 rows, maintaining double seed st patt at sides and cont to inc on each side of sleeve every 6 rows until there are 104 (106, 116, 116, 120, 128) sts on needle. Cont without further incs until 3 (3, 4, 4, 4, 4) total reps have been completed.

TIPS

Put st markers on each side of the center panel as a reminder that double seed stitch patt changes at the sides.

Place an arrow or sticky note at the inc row and move it to the next inc row or put an erasable mark on chart at inc rows as a reminder to do the incs.

Shape Armholes

Row 1: Cast off 3 (3, 4, 4, 4, 5) sts, k3, maintaining the pattern for double seed st, work Row 1 of sleeve text or chart, work double seed st to last 7 (7, 8, 8, 8, 9) sts, k to end.

Row 2: Cast off 3 (3, 4, 4, 4, 5) sts, p3, maintaining pattern for double seed st, work Row 2 of sleeve text or chart to last 4 sts, p4. (98 (100, 108, 108, 112, 118) sts)

Row 3: K3, ssk, keeping continuity of double seed st, work Row 3 to last 5 sts, k2tog, k3. (96 (98, 106, 106, 110, 116) sts)

Row 4: P4, work Row 4 of sleeve text or chart to last 4 sts, p4.

Row 5: K4, work row 5 of sleeve text or chart to last 4 sts, k4.

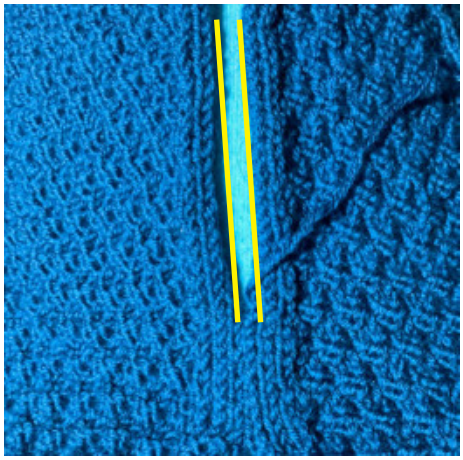
Row 6: P4, work row 6 of sleeve text or chart to last 4 sts, p4.

Cont working sleeve with decs at each side on next and every foll 4th row 1 (3, 7, 17, 22, 31) times (94 (92, 92, 72, 66, 54) sts, then rep rows 3 and 4 only until there are 14 (16, 14, 16, 14, 16) sts left on needle. Cast off.

finishing and neckband (both versions)

Attach sleeves to front along raglan seams and sew right sleeve to right back along raglan seam. (Leave back left raglan seam open.) For full-fashioning, take 2 sts into seam, for extra full-fashioning, take only 1 st into seam.

With RS facing and smaller needles, beg with left sleeve, pick up 14 (14, 14, 16, 14, 16) sts along top of left sleeve, pick up 23 (23, 25, 25, 27, 29) sts down left front neck, k across 20 sts on holder, pick up 23 (23, 25, 25, 27, 29) sts along right front neck edge, then 14 (14, 12, 16, 14, 16) sts across sleeve and 32 (40, 46, 48, 48, 52) sts along back neck cast off edge. (126 (134, 142, 150, 150, 162) sts)



The unisex version has extra full-fashioning with 1 st from each armhole taken into seam (center line) for full-fashioning take 2 sts into seam (lines each side of center)

Row 1 (WS): *P2, k2; rep from * to last 2 sts, p2.

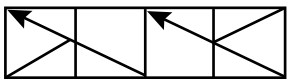
Row 2: *K2, p2; rep from * to last 2 sts, k2.

Rep Rows 1 and 2 until neckband is desired length, end with Row 2. For crew neck, work 3 (3, 3, 4, 4, 4)" [7.5 (7.5, 7.5, 10, 10, 10)cm] and for a double layer mock neck, work 5 (5, 5, 5½, 5½, 5½)" [13 (13, 13, 14, 14, 14)cm]. For a standing (single layer) mock neck, work 2½ (2½, 2½, 2¾, 2¾, 2¾)" [6.5 (6.5, 6.5, 7, 7, 7)cm] and for a turtleneck, work 6 (6, 6, 6, 7, 7)" [15 (15, 15, 15, 18, 18)cm] or desired length.

Change to larger needles and work Row 1. Cast off all sts.

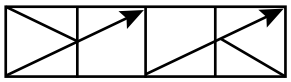
Sew back left raglan and neckband seam. For crew and double layer mock neck, turn neckband under and stitch loosely to inside neck edge. Sew side, sleeve, and underarm seams and weave in all ends.

Seafaring Cables Pullover CHARTS and SCHEMATICS



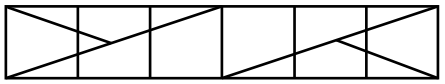
3 over 1 left c3o1l

(RS) cable 3 over 1 left - sl 3 sts to cn and hold at front, k1, then k 3 sts from cn



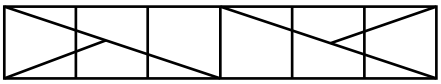
3 over 1 right c3o1l

(RS) cable 3 over 1 right - sl 1 st to cn and hold in back, k next 3 sts, work st from cn



Cable 6 back c6b

(RS) Sl 3 to back, k3, k3 sts from cn



Cable 6 front c6b

(RS) Sl 3 to front, k3, k3 sts from cn

Knit - K
(RS) Knit
(WS) Purl

Purl - P
(RS) Purl
(WS) Knit

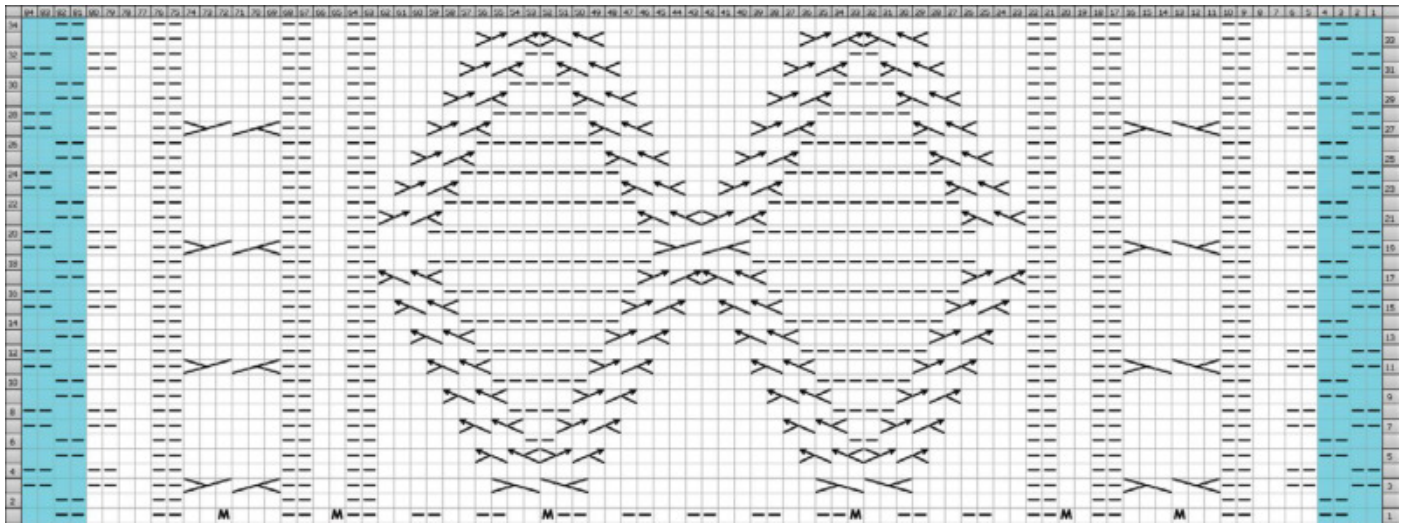
No stitch x
(RS) No Stitch
(WS) No Stitch

M Make one knitwise m1
(RS) Make one by lifting strand in between stitch just worked and the next stitch, knit into back of this thread

Body Chart

Notes:

- *Row 1 is the increase row in the text*
- *Row 2 is the set up row for the pattern*
- *Rows 3 - 34 are the pattern repeats*
- *Rep blue shaded sts 7 (8, 10, 12, 14, 15) times for unisex version and for cropped version begin by repeating blue shaded sts 5, (6, 7, 9, 11, 12) times.*

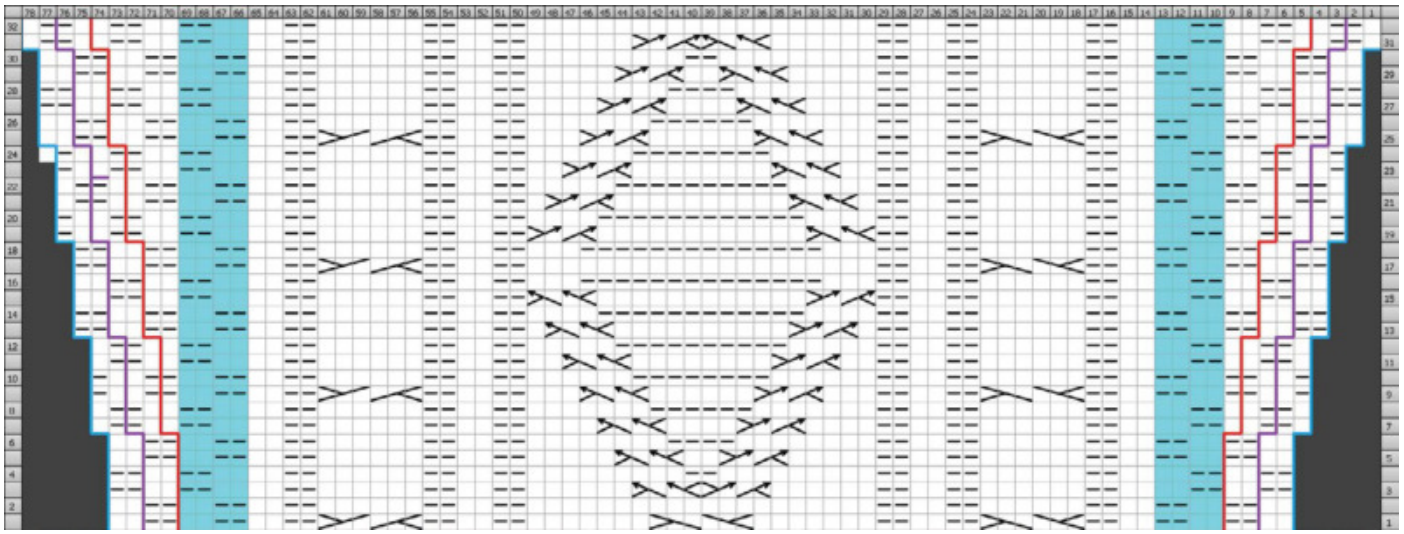


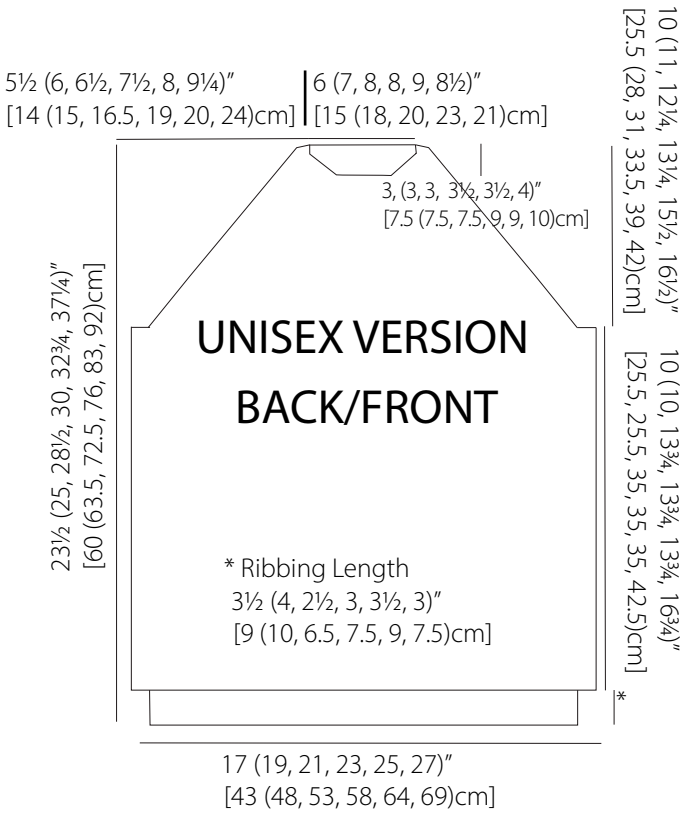
Sleeve Chart

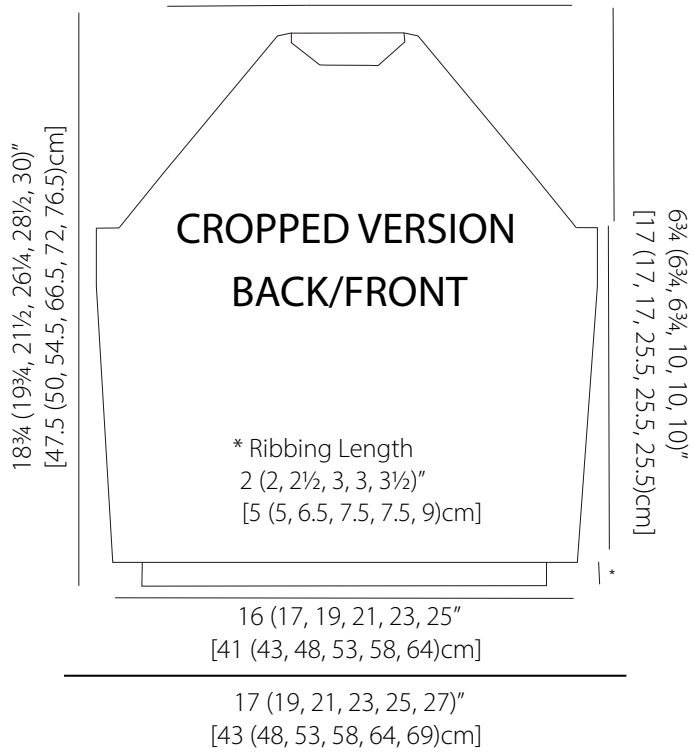
XS/ S - follow red lines
M/ L - follow purple lines
XL/ XXL - follow blue lines

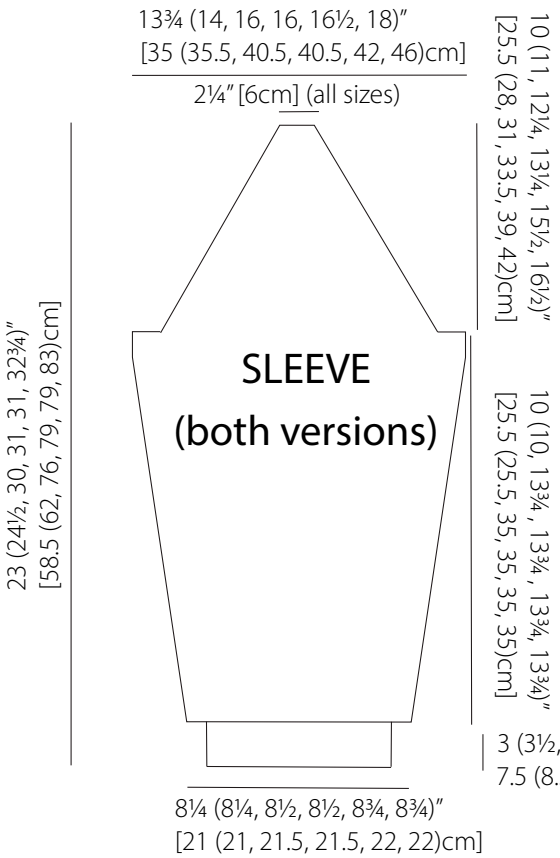
Notes:

- *Repeat blue shaded stitches 3 times on first rep of chart (all sizes).*
- *After first rep, mark inc rows with a dot or other symbol.*









Cynthia MacDougall
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ravelry name: *macknitnow*

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for the ♥ of knit!

Smooth Sailing Socks

SOCK 1 A GOOD DAY

SOCK 2 TO SAIL AWAY

I named these socks Smooth Sailing, but my sailboats do seem to be tossed around by the oversized waves.

Nevertheless, I am pleased with this pair of socks because the colours of the yarn worked well together, and the feel of the wool is very pleasing.

– Lorraine

Thoughtful Soles Series

instructions

skill level Advanced

finished size women's medium

finished weight 91g

materials

yarn

Universal Yarn Bella Cash and *Fibra Natura Donnina yarns*

- 2 balls Donnina Main Colour (MC) – *Real Teal*
- 1 ball fingering weight yarn (CC1) – Aqua
- 1 ball Bella Cash (CC2) – *Cream*
- 1 ball Donnina (CC3) – *Daffodil*
- small amounts of grey and brown (CC4 and CC5)

needles

- a set of US 1 [2.5mm] 5 dpns or in size required to meet gauge

notions

- large-eyed sewing needle
- scissors
- stitch marker
- ruler

gauge

18 sts = 2" [5cm] in stocking stitch

Cuff

Cast on 66 sts onto one needle with **MC**.
Using a k2 p1 repeat work the stitches evenly onto three needles.
Join to work in the round placing a marker to indicate the beginning of the round.
Work in k2 p1 rib for 1¾".

Leg

Knit next round increasing to 72 sts.
Arrange 24 sts onto each of three needles.
Knit eight rounds with **MC**.
Repeat the 12 sts of **Chart A** six times for 49 rounds adding contrast colours as needed.
Cut **CCs**.
Knit eight rounds with **MC** and rearrange sts onto four needles with 18 sts on each in the last round.

Heel Flap

K18 sts. Leave 36 sts on two needles for the instep.
P36 sts.
Working back and forth on these 36 sts repeat rows 1 and 2 sixteen times.
Row 1: (Sl1, k1) repeat to end.
Row 2: Sl1, p to end.

Heel Turn

Row 1: K to center, k2, ssk, k1. Turn.
Row 2: Sl1, p5, p2tog, p1. Turn.
Row 3: Sl1, k to one st before gap, ssk, k1. Turn.
Row 4: Sl1, p to one st before gap, p2tog, p1. Turn.

Repeat rows 3 and 4 until all stitches are used ending with a purl row and 20 sts.

Gusset

Resume knitting in the round and by setting up as follows.
Needle 1: K 20 sole stitches.
Needle 2: Pick up and knit 16 sts up the side of flap.
Needle 3: K36 instep sts.
Needle 4: Pick up and knit 16 sts down the side of flap.
Next round:
Needle 1: K 20 stitches.
Needle 2: K 16 sts up the side of flap.
Needle 3: K 36 sts.
New start of round at beginning of **Needle 4**.

Join CC1 and work rounds 1 to 53 of **Chart B** for sole sts, inserting correct words and at the same time repeat rounds 1 to 8 of **Chart C** for inset sts.

***Note**: Be sure to add a new marker to the new beginning. I find it helpful to mark the beginning of the instep as well.*
Cut CC.

Toe

K18 sts. This moves the start of the round back to its original spot at Needle 1.

ROUND 1

Needles 1 and 3: K to last 3 sts, k2tog, k1.
Needles 2 and 4: K1, ssk, k to end.

ROUND 2

Knit all sts.

Repeat rounds 1 and 2 decreasing every other round to 36 sts.

Repeat rounds 1 decreasing 4 sts every round to 16 sts.

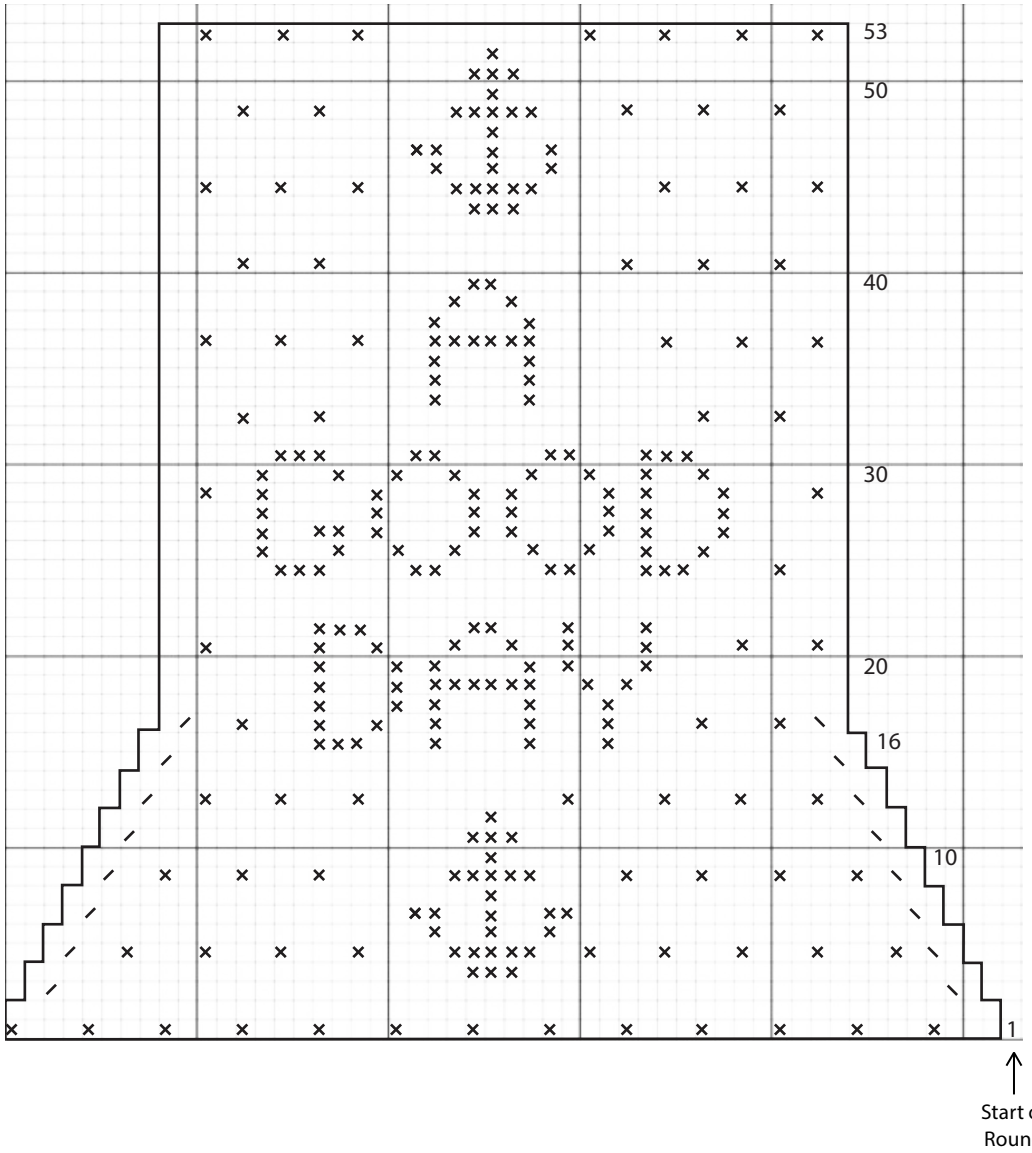
finishing

Graft toe stitches.
Embroider the masts with **CC5**.
Weave in ends.
Wet block after making the second sock.

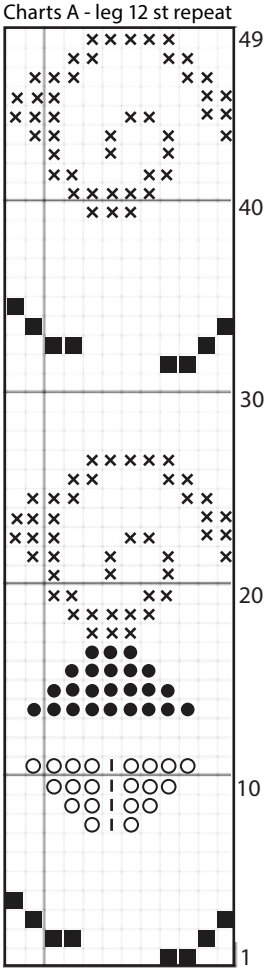
Photos by Simon Pelletier

Smooth Sailing Socks CHARTS

Charts B - sole sts for sock 1
52 sts dec to 36

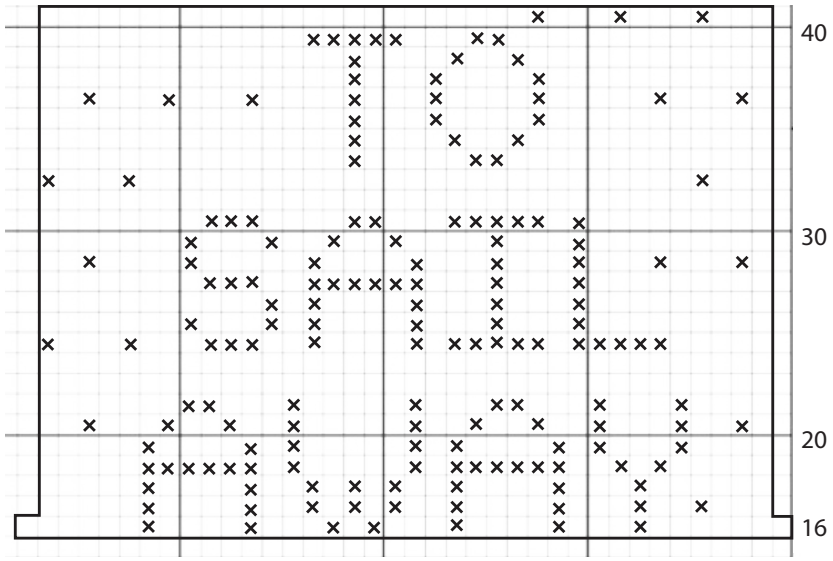


Charts A - leg 12 st repeat

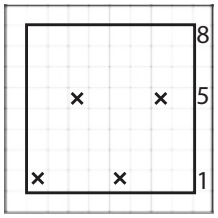


Lorraine Thompson
905.885.0347 x415

Charts C - insert for rows 16 to 40 on sole of sock 2



Charts C - instep for both socks



8 st / 8 row repeat

MC - Teal	CC4 - Grey
CC1 - Aqua	CC5 - Coffee (embroidered)
CC2 - Cream	ssk
CC3 - Daffodil	k2tog

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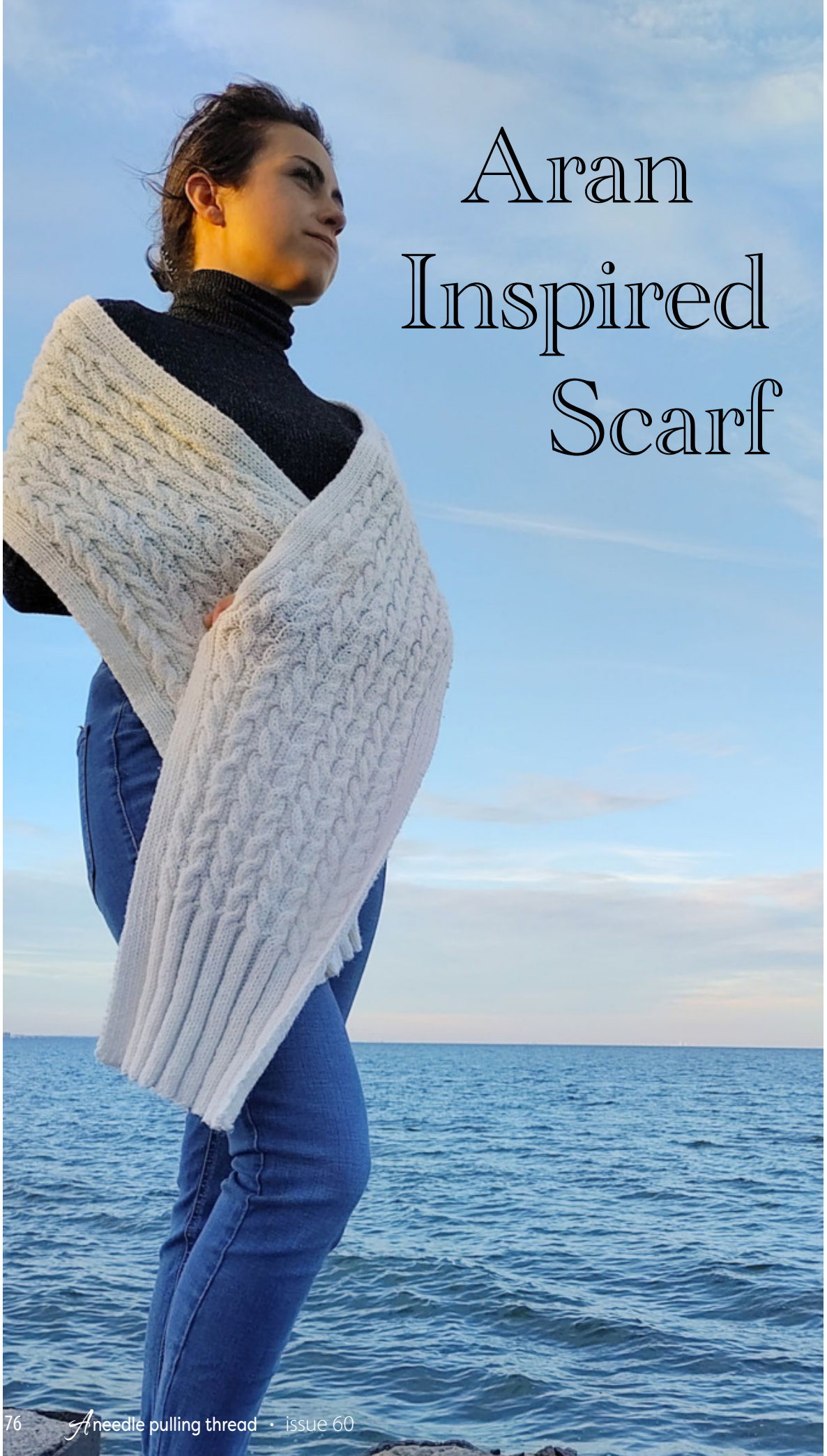
A Needle Pulling Thread

Standard abbreviations & terms

alt = alternate
approx = approximately
beg = begin(ning)
BO= bind off
CC = contrast colour
ch = chain
cm = centimetre(s)
cn = cable needle
co = cast on
cont = continue, continuing
dc = double crochet
dec = decrease(s), decreasing
dpn = double-pointed needle(s)
foll = following
g = gram(s)
hdc = half double crochet
inc = increase(s), increasing
in(s) = inch(es)
k = knit
kf&b or kfb = knit into front and back of st (increase)
ktbl = knit through the back loop
k2tog = knit 2 sts tog (right-leaning decrease)
k3tog = knit 3 sts together (double right-leaning decrease)
m = marker
m = meter(s)
m1 = Make 1 stitch: pick up the horizontal strand between 2 stitches from front to back and knit it tbl (lifted increase)
MC = main colour
mm = millimetre(s)
oz = ounce(s)
p = purl
p2tog = purl 2 sts tog (decrease)
patt = pattern
pfb = purl into front and back of stitch (increase)
pm = place marker
psso = pass slipped stitch over
RS = right side
rem = remain(ing)
rep = repeat
rev = reverse
rnd = round
sc = single crochet
sl = slip
skp = slip one st, knit next st, pass slipped st over knit st (dec)
ssk = slip, slip, knit: slip 2 sts knitwise, 1 at a time, insert left-hand needle into front of both sts and knit them tog (left-leaning decrease)
sssk = slip next three stitches individually, knitwise. Insert tip of left needle from front to back into the fronts of these three stitches and knit them together (double left-leaning decrease)
st(s) = stitch(es)
St st = stocking stitch
tbl = through back loop
tog = together
tr = treble crochet
WS = wrong side
yo = yarn over

Aran Inspired Scarf



This scarf is inspired by the intricate cable motifs of Aran fishermen's sweaters, but it is not knit in a traditional style. Instead, a 4x4 rib becomes a reversible scarf of ropes and snakes, with cable manoeuvres occurring on both odd- and even-numbered rows. Instructions for three sizes are given, and notes are provided for altering both the length and width of the piece so that you can personalize it as desired. Natural coloured yarns would be most traditional, but the piece can be made in any colour, and its cabled design would suit anyone regardless of age or gender. – Nancy

Nancy Lekx
lekxknits@gmail.com
ravelry *lekxknits*

Photos by Simon Pelletier

skill level Intermediate

finished measurements

Scarf 10" x 70" [25.5 x 178cm]
Lap/Crib Blanket 36" x 48" [91.5 x 122cm]
Twin Blanket 64" x 88" [162.5 x 223.5cm]

materials

yarn

Universal Yarn Deluxe DK Superwash, 100% superwash wool, 3.5 oz [100g] / 284 yds [259m] ball

- 4 (10, 33) balls *Colour 828 Pulp*

needles

- US 6 [4.0mm] knitting needles (a circular needle will be needed for the larger sizes in order to accommodate the large number of stitches), or size required to obtain gauge

other

- cable needle
- yarn needle for weaving in ends

gauge

32 sts and 30 rows = 4" [10cm] square, blocked, in Two-Sided Cable Rib stitch

Notes

- *Although this project is reversible, RS and WS abbreviations are included to help you keep track of your progress.*
- *Instructions are given for the scarf. Changes for the crib/lap blanket and twin blanket follow in parentheses; where no changes are necessary, only one set of instructions is provided.*
- *Personalizing the size of this project is easy. To change the width of your piece, cast on a minimum of 36 stitches, in a multiple of 16 plus 4. To change the length of your piece, knit to the length you want minus 6" [15cm], ending after a Row 4 or Row 10; then work the final border. You can also change the depths of the borders by knitting the plain ribbed sections at the beginning and end to different lengths.*

Pattern Stitches and Special Instructions

C4B = Cable 4 back: slip the next 2 sts onto a cable needle and hold to back of work; k 2 sts and then k the 2 sts from the cable needle, creating a right-leaning cable cross

C4F = Cable 4 front: slip the next 2 sts onto a cable needle and hold to front of work; k 2 sts and then k the 2 sts from the cable needle, creating a left-leaning cable cross

Two-Sided Cable Rib (multiple of 16 sts plus 4)

Row 1 (RS): *K4, p4; rep from * to last 4 sts, k4.

Row 2 (WS): *P4, k4; rep from * to last 4 sts, p4.

Row 3: *C4B, p4; rep from * to last 4 sts, C4B.

Row 4: *P4, C4B, p4, C4F; rep from * to last 4 sts, p4.

Rows 5-8: Rep Rows 1-2 twice.

Row 9: *C4F, p4; rep from * to last 4 sts, C4F.

Row 10: As Row 4.

Rows 11 and 12: Rep Rows 1-2.
Repeat these 12 rows for pattern.

Instructions

Cast on 84 (292, 516) stitches.
Work ribbed border as follows.

Row 1 (RS): [K1, p1] 4 times, *k4, p4; rep from * to last 12 sts, k4, [p1, k1] 4 times.

Row 2 (WS): [P1, k1] 4 times, *p4, k4; rep from * to last 12 sts, p4, [k1, p1] 4 times.

Repeat these 2 rows until piece measures 6" [15cm] from cast-on edge.

Work cabled body as follows.

Row 1 (RS): [K1, p1] 4 times, *k4, p4; rep from * to last 12 sts, k4, [p1, k1] 4 times.

Row 2 (WS): [P1, k1] 4 times, *p4, k4; rep from * to last 12 sts, p4, [k1, p1] 4 times.

Row 3: [K1, p1] 4 times, *C4B, p4; rep from * to last 12 sts, C4B, [p1, k1] 4 times.

Row 4: [P1, k1] 4 times, *p4, C4B, p4, C4F; rep from * to last 12 sts, p4, [k1, p1] 4 times.

Rows 5-8: Rep Rows 1-2 twice.

Row 9: [K1, p1] 4 times, *C4F, p4; rep from * to last 12 sts, C4F, [p1, k1] 4 times.

Row 10: As Row 4.

Row 11 and 12: Rep Rows 1-2.
Rep Rows 1-12 until piece measures 64 (42, 82)" [163 (107, 208) cm] from cast-on edge, ending with Row 4 or Row 10.

Knit final border as first border.
Bind off in pattern.

finishing

Weave in all ends. Block as desired.

Calm Waters

Storage Pouch

I am from Argentina. I learned how to knit and crochet very young. I started designing and crocheting professionally in 2006. I love this project simply because I enjoy interior decorating. This storage pouch adds nautical flair to your personal space! I'm so happy to share it with you.

The clean look of this pouch is made by working in the round and using intarsia throughout. Use separate bobbins for each section of colour on a row, carefully twisting yarns to prevent holes. You can access free tutorials to help you with this pattern on my YouTube channel, M.e.knitcrochet – Marina

skill level Intermediate

finished measurements
12" high x 14" diameter x 8" base
[30 x 35 x 20cm]

materials
yarn
100% cotton yarn DK
- 150g [270yds] grey approximately **MC**
- 30g [100yds] navy blue approximately **CC1**

hook
- 4.0mm (G) crochet hook

notions
- stitch marker
- darning needle
- scissors
- decorative stick to hang the pouch

gauge
62 sts x 10 rows per 4" [10cm]

Instructions

Base

Row 1: With MC, ch 3, 15dc in ring, join with slip st in first dc. Place stitch marker.

Row 2: Ch 3, 2dc in each dc around, join with slip st in first dc.

Row 3: Ch 3, 1dc, 2dc in 1dc*. Repeat all the row around*, join with slip st.

Row 4: Ch 3, 2dc in 1dc,1dc,1dc*. Repeat all the way around*, join with slip st.

Row 5: Ch 3, repeat row 4.

Row 6 - 16: Ch 3, 2dc in 1, 1dc, 1dc, 1dc, 1dc*.

Continue repeating the rows until you reach the desired measurements for the base.

For better guidance, see ***photo 1*** and the schematic.

Row 17: Ch 3, half dc all the way around. No increases.

Row 18 - 25: Repeat row 17.

Row 26: Ch 3, half dc until you reach the center of the pouch, about 45 sts in.

Start the anchor design in CC1 as per the Chart provided. The anchor is 17 sts x 21 rows.

Row 27 - 48: Repeat row 26 following the chart.

Row 49: Ch 3, decrease 1 half dc every 10dcs all around the row.

Row 50: Ch 3, all in half dc all around the row.

Cut the thread and close.

Hanging Straps (make 2)

Row 1: Ch 7.

Row 2 - 15: Ch2, 7 half dc. Cut the thread and close.

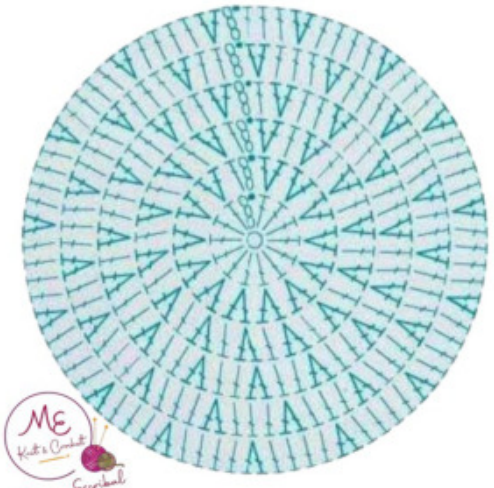
To hang on the wall, make a long strip of 200 chains.

finishing

1. Sew the two straps with the darning needle.

2. Place the stick inside the straps and tie the long strip to each side of the stick.

You finished the pouch!



Schematic

Photos by Maria Escribal

Calm Waters Chart

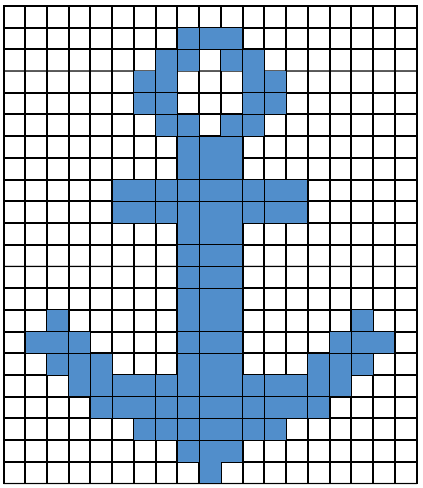


Photo 1

Photo 2

Marina Escribal
Marina Escribal Tejidos
TW *@m.e.knitcrochet*
YT *https://youtube.com/user/mescribal*

NAUTILUS

Cross Stitch Wall Art

While working on my Elemental Fractal series published in A Needle Pulling Thread magazine in Issues 55 through 58, I became enchanted by all the fractals in nature. A nautilus shell was one of the things I considered for the water element. I ended up using a colourful coral spiral for the fractal water design featured in Issue 56, but I loved this Nautilus one so much that I was pleased to be able to offer it for this nautical-themed issue. I used the same frameless framing option described in Issue 58, offered here for your convenience. I hope you enjoy it! – Jo

skill level Intermediate

finished measurements (rounded up)

11ct – 10"W x 10"H	[25 x 25cm]
14ct – 8"W x 8"H	[20 x 20cm]
16ct – 7"W x 7"H	[18 x 18cm]

stitch count
110 sq

materials
fabric
- 28ct black Jobelan evenweave (over 2)

floss
- DMC embroidery floss as per colour key

TIP When stitching on a dark fabric, place a white cloth on your lap. Now shine a light on the cloth, not on the face of your stitching. The light will reflect up on the bottom of your fabric, and all the holes will pop out at you!

Notes:

1. ***Finishing Instructions are based on 14ct stitching.***
2. *Three strands of floss are recommended for this design (3x) based on using a 14ct fabric. This is a personal preference of the designer, because of the wonderful coverage provided when using three strands. However, if using a smaller count fabric as in 16ct or less, then using two strands of floss is recommended. All backstitching is done with one strand of black.*
3. *If you don't like working on black fabric, the design may be stitched on white, and a similar look achieved by also filling in the background with black stitching in DMC 310.*
4. *See Jo's instructions for Frameless Framing on page 98.*

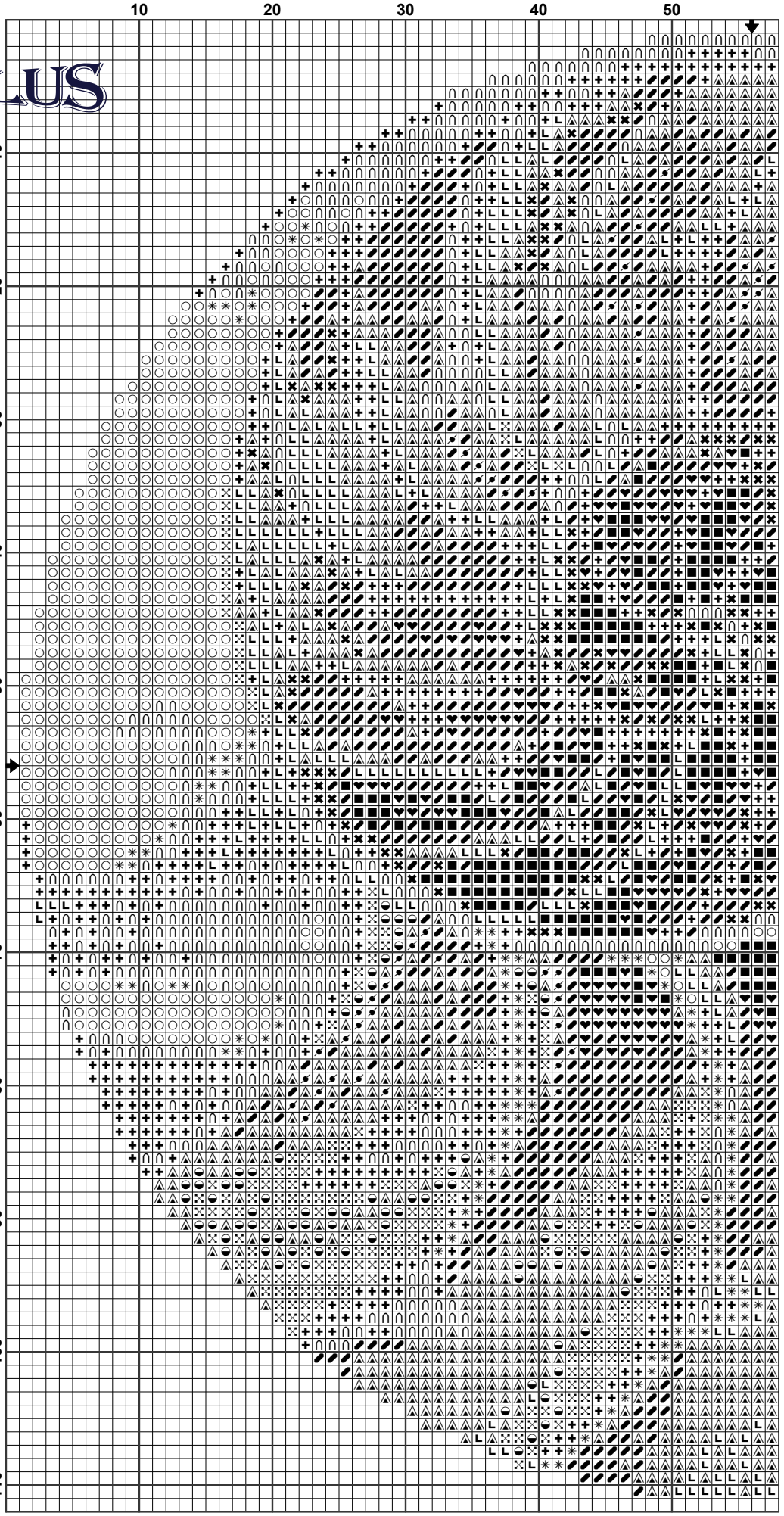
Floss Used for Full Stitches

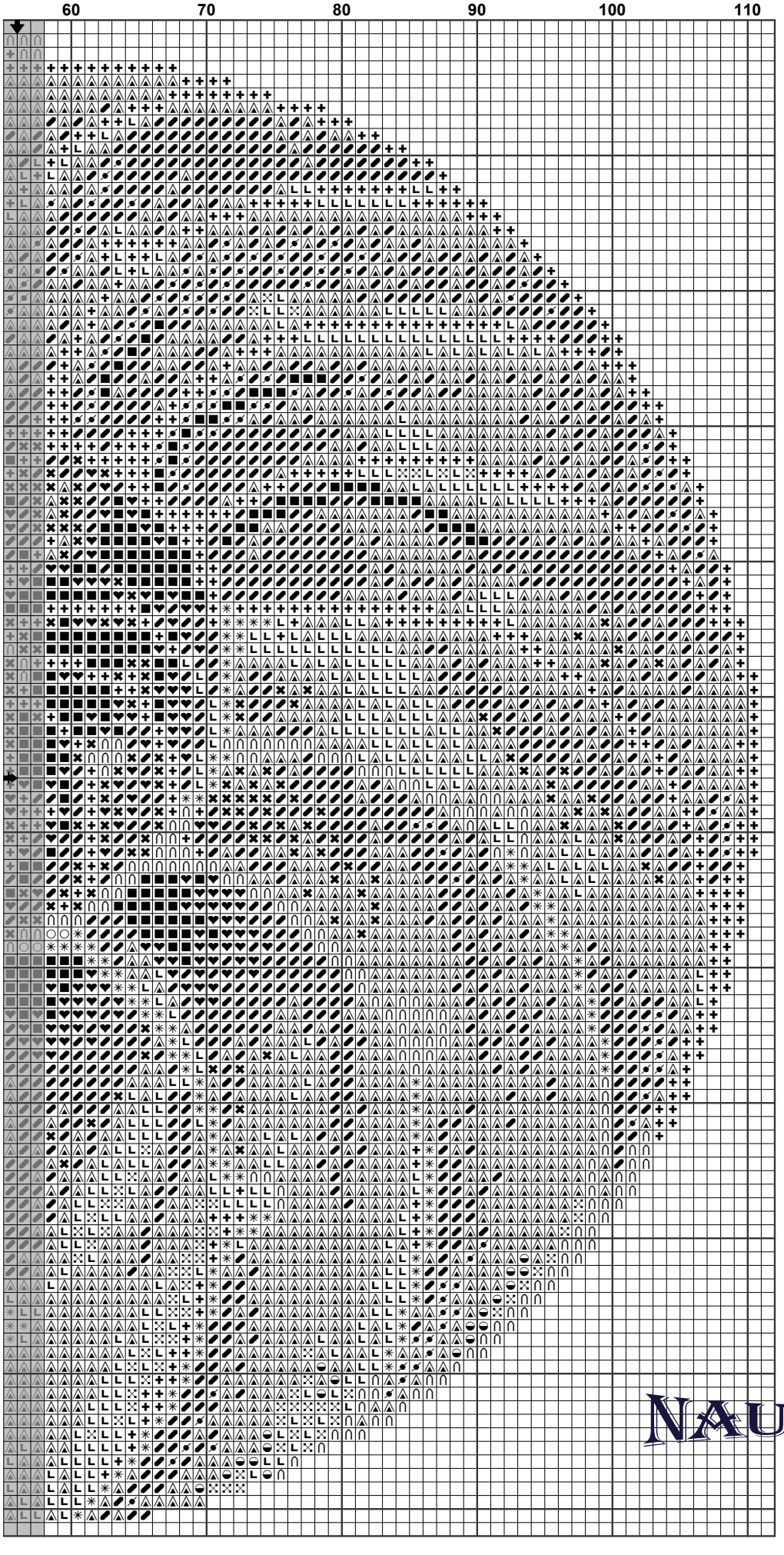
symbol	number	colour
○	ecru	ecru
◖	300	mahogany - dk
∩	543	beige brown - lt
⁙	729	old gold - med
✳	739	tan - vy lt
✖	779	cocoa - dk
✐	780	topaz - vy dk
■	938	coffee brown
❤	975	gold brown - dk
◒	976	gold brown - med
◭	3829	old gold - vy dk
L	3863	mocha beige
✚	3864	mocha beige - lt

Jo Gatenby
xs-and-ohs.com
Model stitched by Brenda Swain

NAUTILUS

CHARTS





NAUTILUS

CHARTS

The Cutest Seaside Pincushion

Nautical means the classic blue and white to me. I think of the different shades of blue and turquoise in the water, the sun reflecting on the water and waves causing a sparkle. Starfish and sea glass also come to mind. In keeping with the blue and white, I used a variegated thread of blues and turquoise. Sparkle was added with seed beads and the piece was accented with ceramic starfish and sea glass. The filling pattern is called the Wave Stitch, which seemed to suit the theme I was following.

– Kim

skill level Intermediate

finished measurements
4" x 4" [10.2 x 10.2cm]

materials
fabric
- (2) 7" x 7" pieces of 28 ct linen white

thread
- DMC Pearl Cotton 8 and 12, white
- Wildflowers by Caron Threads 068 Mediterranean

other
- blue buttons (¾" dia, ½" dia)
- white buttons (¾" dia, ½" dia)
- Mill Hill Seed Beads – 2088, 2089, 62043
- Bead Gallery Turquoise Starfish Ceramic Beads 18mm
- size 8 clear beads
- sea glass beads (½")
- stuffing
- 6" cording made from DMC Pearl Cotton 8 or piece of ribbon
- hoop, frame or Q Snap (you will want the fabric taut for the Pulled Thread)

stitches used
back stitch (over two fabric threads), eyelet, Kloster, wrapped back stitch, wave stitch filling, whip stitch (assembly)

chart info
1 square = 2 x 2 fabric threads

Dark Green Lines Kloster with DMC Pearl Cotton 8

Blue Lines Wrapped Back Stitch – Back Stitch with DMC Pearl Cotton 8, wrapped with Wildflowers Mediterranean

Purple Lines Eyelet

Red Lines Back Stitch over two fabric threads with DMC Pearl Cotton 8

Orange Lines on chart show the starting point

Wildflowers thread wrapped in white backstitch

Instructions

pulled thread work

1. Complete the back stitch (over two fabric threads) with DMC Pearl Cotton 8 following the red lines on the chart for the top and bottom panels.
2. Complete the back stitch (over two fabric threads) with DMC Pearl Cotton 8 following the blue lines on the chart for the top and bottom panels. Wrap these back stitches with one strand of Wildflowers Mediterranean.
3. Complete the Kloster using Pearl Cotton 8 following the green lines on the top panel of the pincushion.
4. Complete the eyelets inside the Kloster with one strand of Wildflowers Mediterranean. These are the purple lines on the chart.
5. Using Pearl Cotton 12 complete the wave filling. The orange lines on chart show the starting point. Work your way across from right to left. When you come to the center area, turn, and complete one side. Restart on the other side of the center area and then complete the bottom area.

***Note**: The stitch diagram for the wave filling only shows the first few stitches of the first row and the placement of the stitches in the next row in relation to the first row.*

assembly

1. Carefully cut out the two panels leaving a ½" allowance.
2. Finger press along the back stitch border – red lines.
3. Using DMC Pearl Cotton 8 whip stitch the panels together using the back stitches. Complete ¾ of the seam, stuff the pincushion and close.
4. Using DMC Pearl Cotton 12, attach the seed beads along the whip stitch edging. Mix the bead colours randomly or use the following pattern: 2088, 62043, 2089, 62043, 2088, etc.

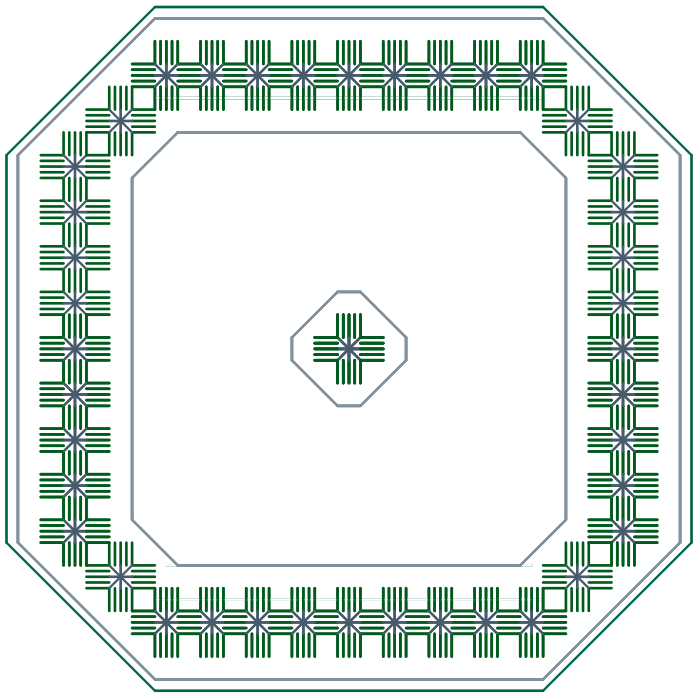
finishing

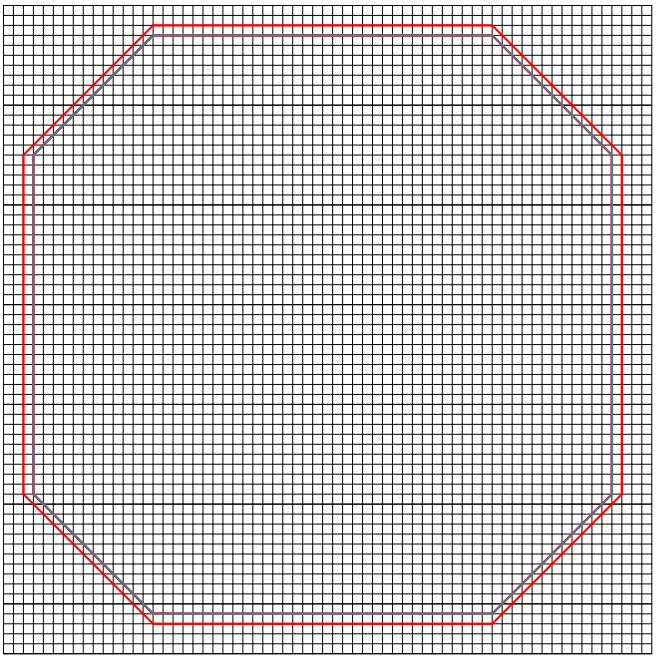
1. Using DMC Pearl Cotton 12, find the center of the bottom of the pincushion. Come up through the center to the top.
2. Go through the largest blue button and go back through another hole to the back.
3. Attach the largest white button, go through to the top, and attach the smallest blue button go to the bottom of the pincushion.
4. Pull the thread to indent the center of the pincushion.
5. Attach the smallest white button and return to the top of the pincushion through the blue buttons.
6. Thread the sea glass bead and seed bead. Go back through the sea glass bead and return to the bottom of the pincushion.
7. Tie off the thread wrapping it around the white buttons to hide the end.

making the starfish tassel

***Note**: A ribbon can be used instead of cording.*

1. Tie a knot in one end.
2. Thread one clear bead, starfish, clear bead, sea glass bead, clear bead, clear bead, sea glass bead, clear bead, starfish, clear bead to the ribbon or cording.
3. Decide how long you wish the tails of the cording or ribbon to be and knot the other end.
4. Trim the cording or ribbon.
5. Split the beads to each end of the cording or ribbon.
6. Wrap the cording or ribbon around the base of the largest blue button, hiding the cording under the button.

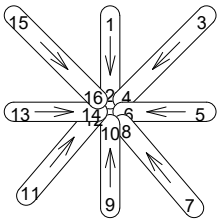


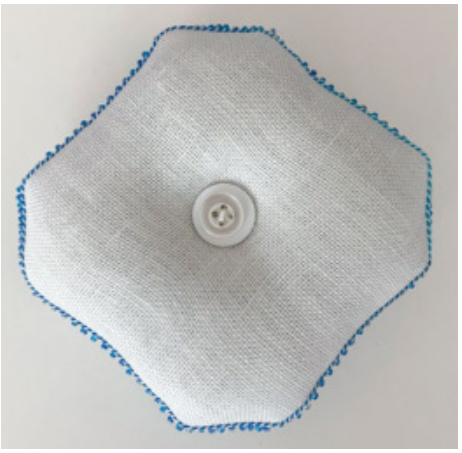


Seaside pin cushion back

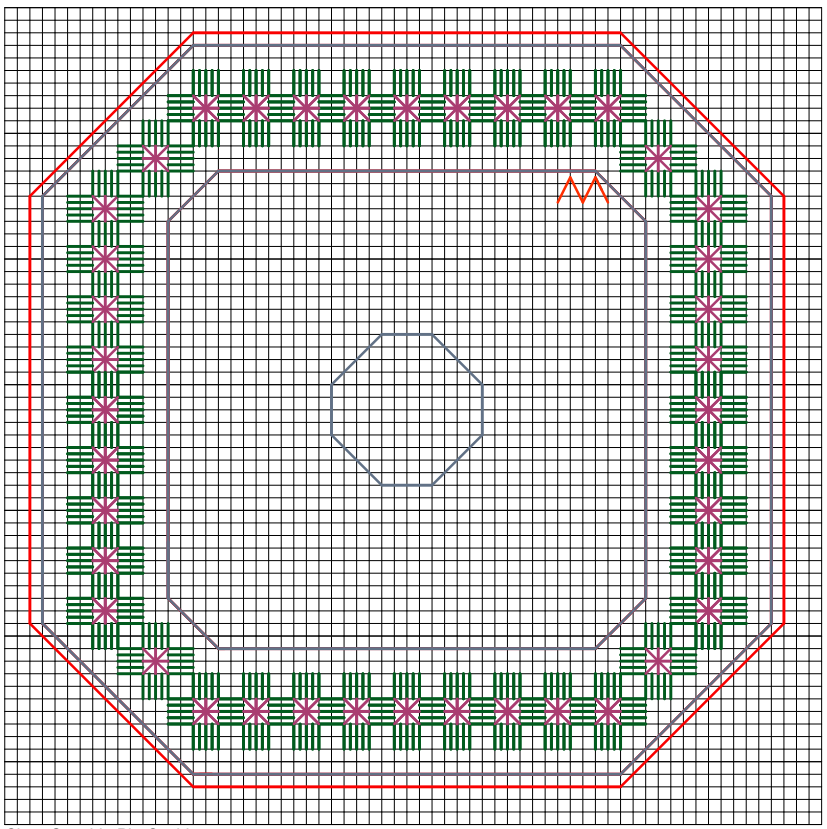
The Cutest Seaside Pincushion CHARTS

eyelet



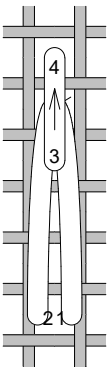


Back of pincushion

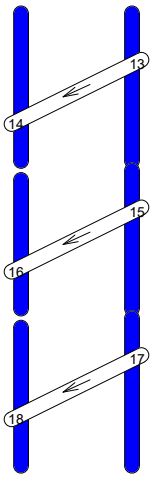


Seaside pin cushion

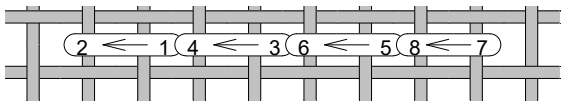
lazy daisy



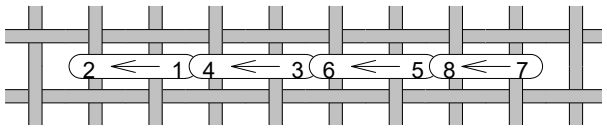
whip stitch



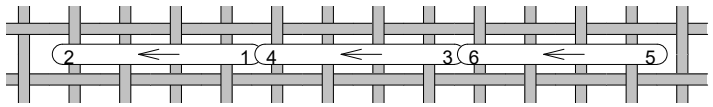
Instruction photos by Kim Beamish



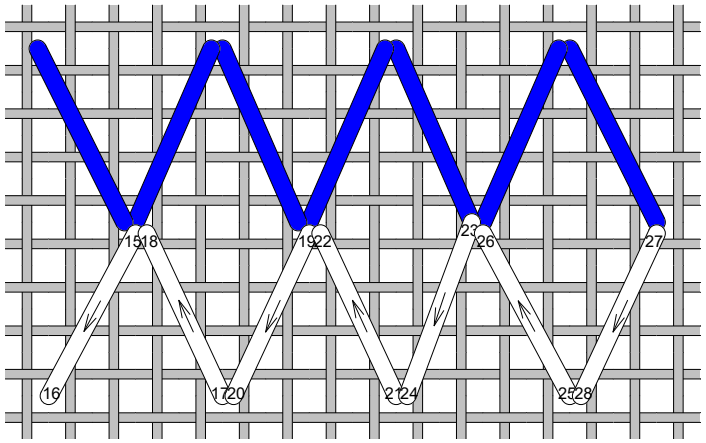
Back stitch (over two fabric threads)



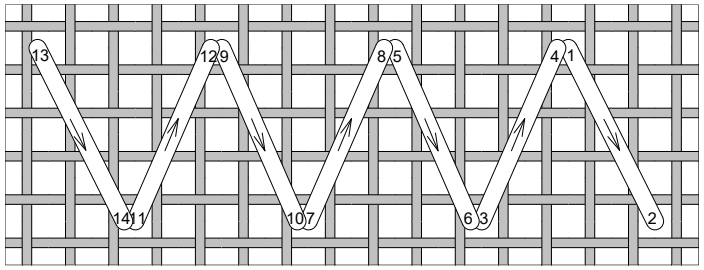
backstitch over 2



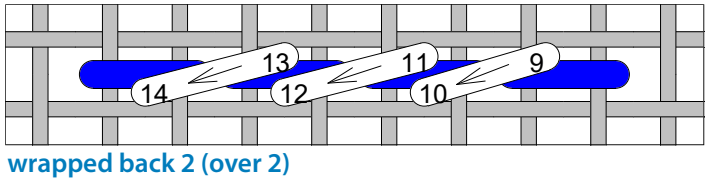
backstitch over 4



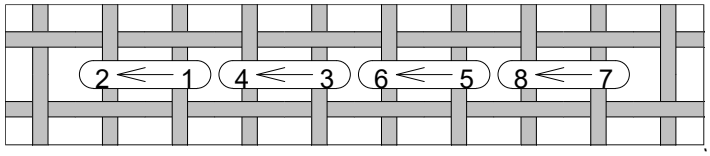
wave 2



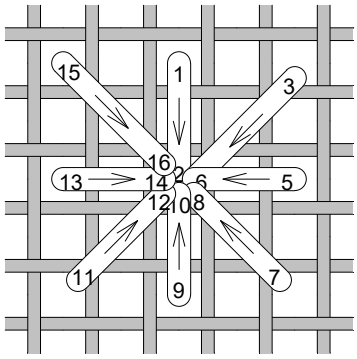
wave 1



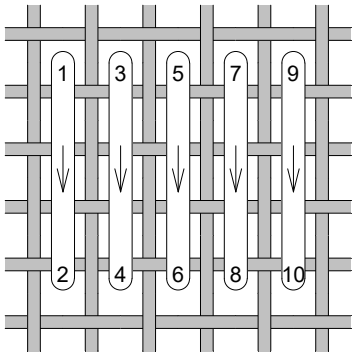
wrapped back 2 (over 2)



wrapped back 1 (over 2)



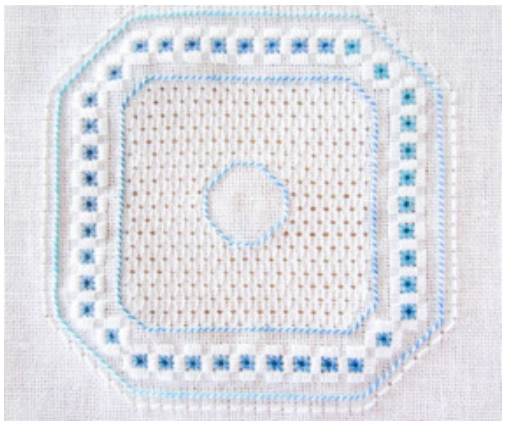
Eyelet



kloster

The Cutest Seaside Pincushion CHARTS

Kim Beamish
ccbbdesigns@gmail.com



Completed cushion top

Completed eyelets inside the Kloster

Herodotus Sea Table Runner

My homeland
Belarus has no sea.

Still, I have
something to say
about the Belarusan sea.
Scientists and historians
say that long ago, there was
a vast sea in the Palessie region
in the south of the country, called
the Herodotus Sea. It is named so
after the ancient Greek historian and
geographer who made the first mention of
the Belarusan sea 2500 years ago.

The sea disappeared. Now in its place lies
a country of numerous lakes, rivers, and
forest swamps.

The memory
of the
Herodotus Sea
can be easily found in
Belarusan folklore in songs
and tales... and in my Nizanka
embroidery series Ripples-On-Water
patterns. And of course, Belarusans
dream of paradise, fabulous vacationing
or ultimately happy encounters
manifested in thoughts about a sea, "to
see the sea and die". – Iryna

Photo by Siarhei Plytkevich

skill level Intermediate

finished measurements
10½" x 15" [27 x 38cm]
***Note**: The measurements indicate the design size only excluding fringes; add desired length for fringes, hemming, and hanging!*

stitch count
241w x 332h

materials
fabric
- 12" x 24" piece of 22ct evenweave fabric, denim colour

threads
- DMC Pearl Cotton 5, colours 597, 598, 3844, 3846
- DMC Cotton Floss colours 3766, 3845

Colour Key

symbol	number	colour
	598	turquoise-lt
	597	turquoise
	3846	bright turquoise-lt
	3844	bright turquoise-dk
	3845	bright turquoise-md
	3766	peacock blue-lt

Stitch Symbols

Loose End Finish Point

Loose End Start Point

Running Stitches of different length

Advantages of Nizanka technique
- ❖ Nizanka is reversible, looking great on both sides!
- ❖ It's fast and easy.
- ❖ No specific finishing is required.
- ❖ No hiding or weaving in the ends of threads.
- ❖ A hoop is not required.

instructions

1. Belarusan Nizanka is worked using the running stitch method only. The patterns are created by using rows of strait running stitches of long and short lengths.
2. The stitches are done row by row. Each row is done with a single thread.

TIP My preferred method of stitching is to stitch every next row from the center. For example, left then right, again left and then right.

3. Using the 'stab' method for inserting the needle, instead of using the darning stitch, makes the piece reversible. Pull each stitch through the fabric completely, otherwise the working thread won't be clearly seen at the other side.
4. Take the sufficient length of the fabric and the threads for your desired length of the fringes.
5. Each line on the chart equals one fabric thread.

***Note**: each line on the chart equals one fabric thread.*

6. Use a sufficient length of thread considering the length of the fringe or tassels at the bottom of the piece.
7. All rows are worked from top to bottom of the design as per the chart.
8. Start stitching the project at the center row marked by the arrow at the top of the chart.
9. Insert the thread from the front of fabric indicated by the **Loose End Start Point symbol**.
10. Don't weave or hide the ends of the threads into the fabric. Leave the ends loose on the front side of the fabric. After the whole design is stitched, trim all ends to the desired length.
11. At the bottom of each row, at the point indicated with **Loose End Finish Point symbol**, bring the thread to the front of fabric, and leave the ends of the threads loose. These will be fringes or tassels and then trimmed even.
12. Finish the top and bottom of the banner as desired. In the sample, the top, left, and right sides of the piece are hemmed with Blanket Stitches.

The design is absolutely symmetrical. **Chart A** and **Chart B** are the left side of the table runner. To complete the right side, mirror your work from the middle out to the right.

Iryna Varabei
Spirit of Belarus
https://ivarabei.wixsite.com/spiritofbelarus
www.facebook.com/SoB.designs

SPIRIT OF BELARUS
The Sacred World Beyond a Needle Eye

Heraldus Sea *Table Runner* CHARTS

MAIN CHART

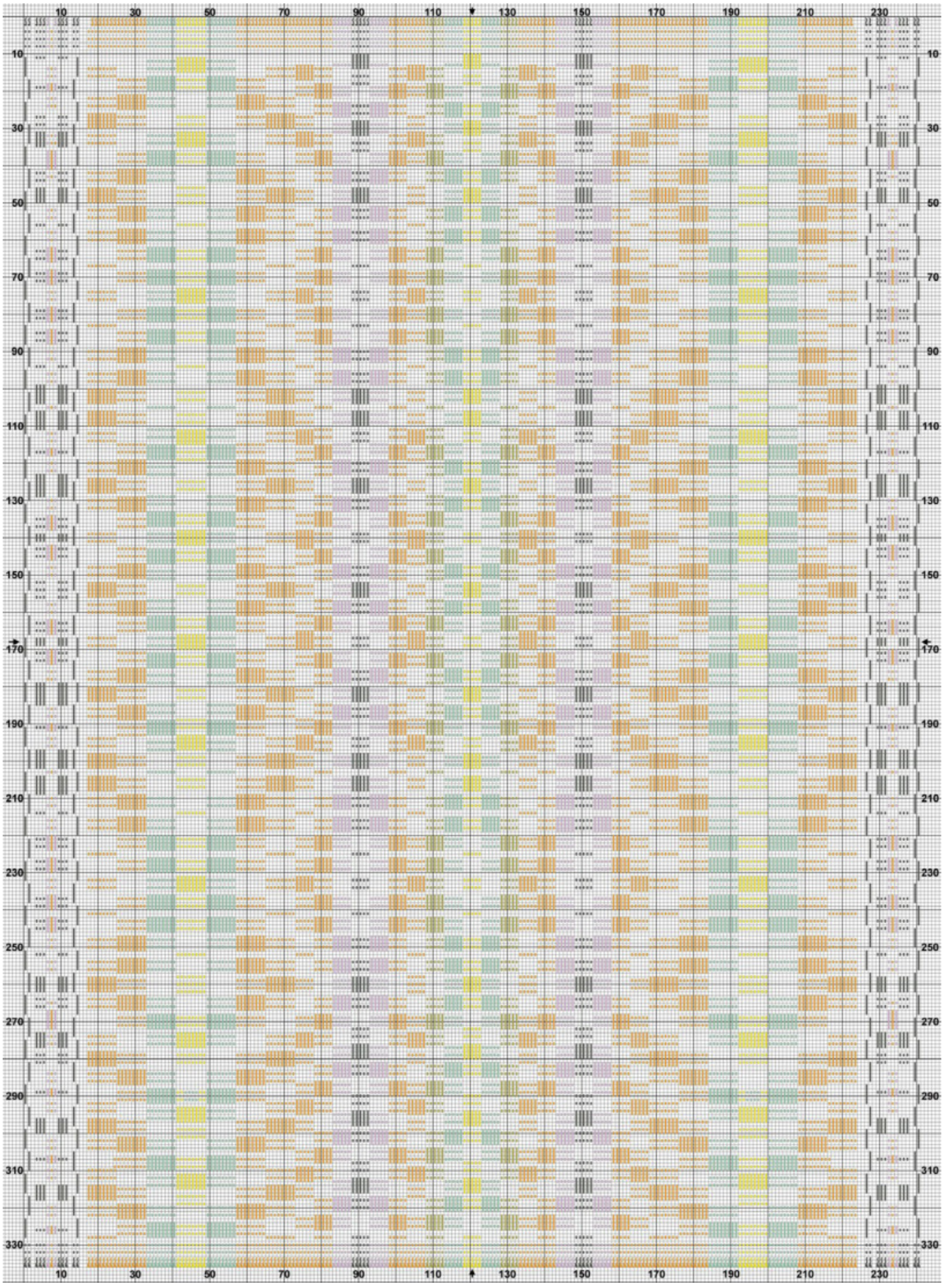
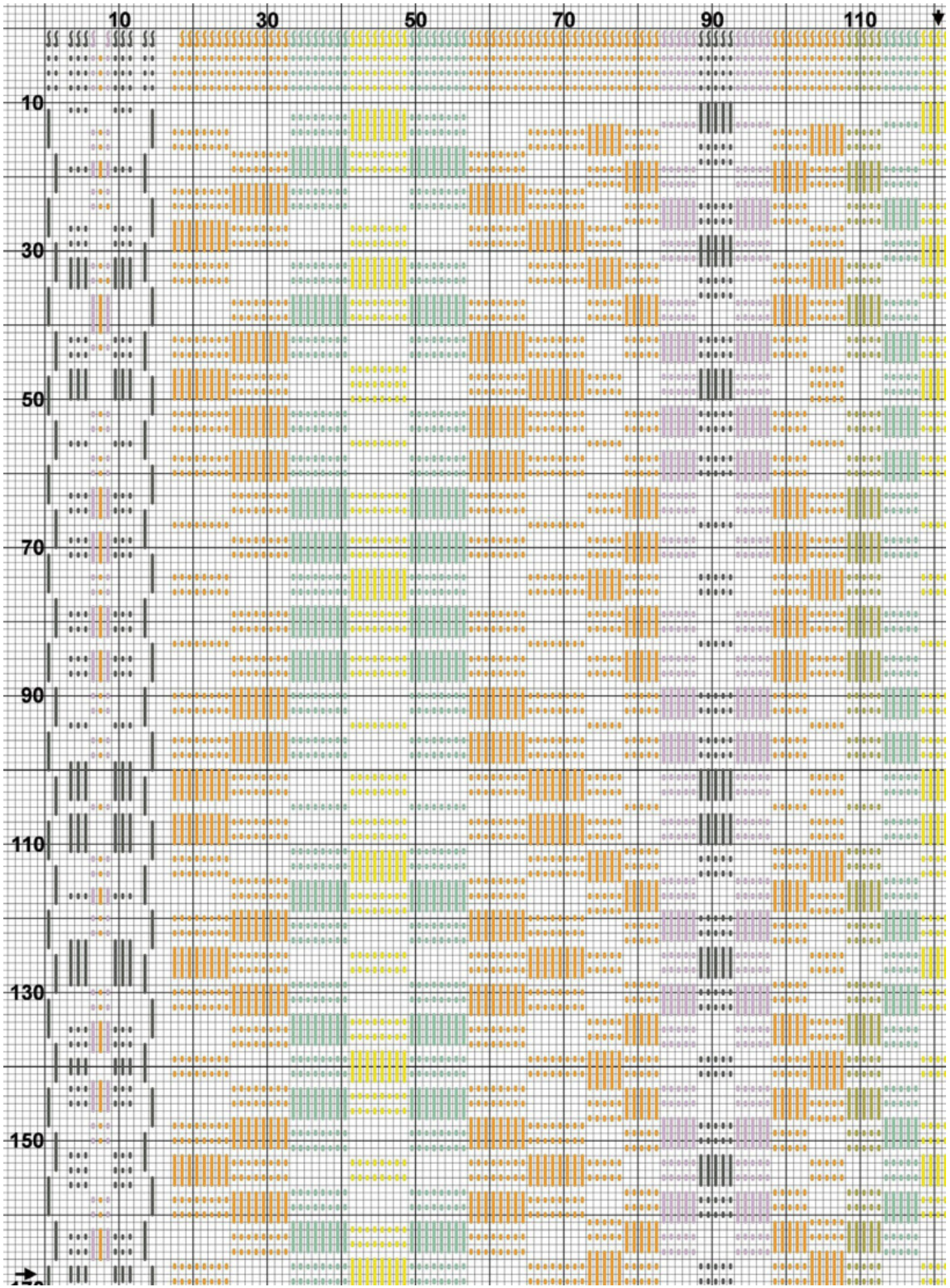


CHART A



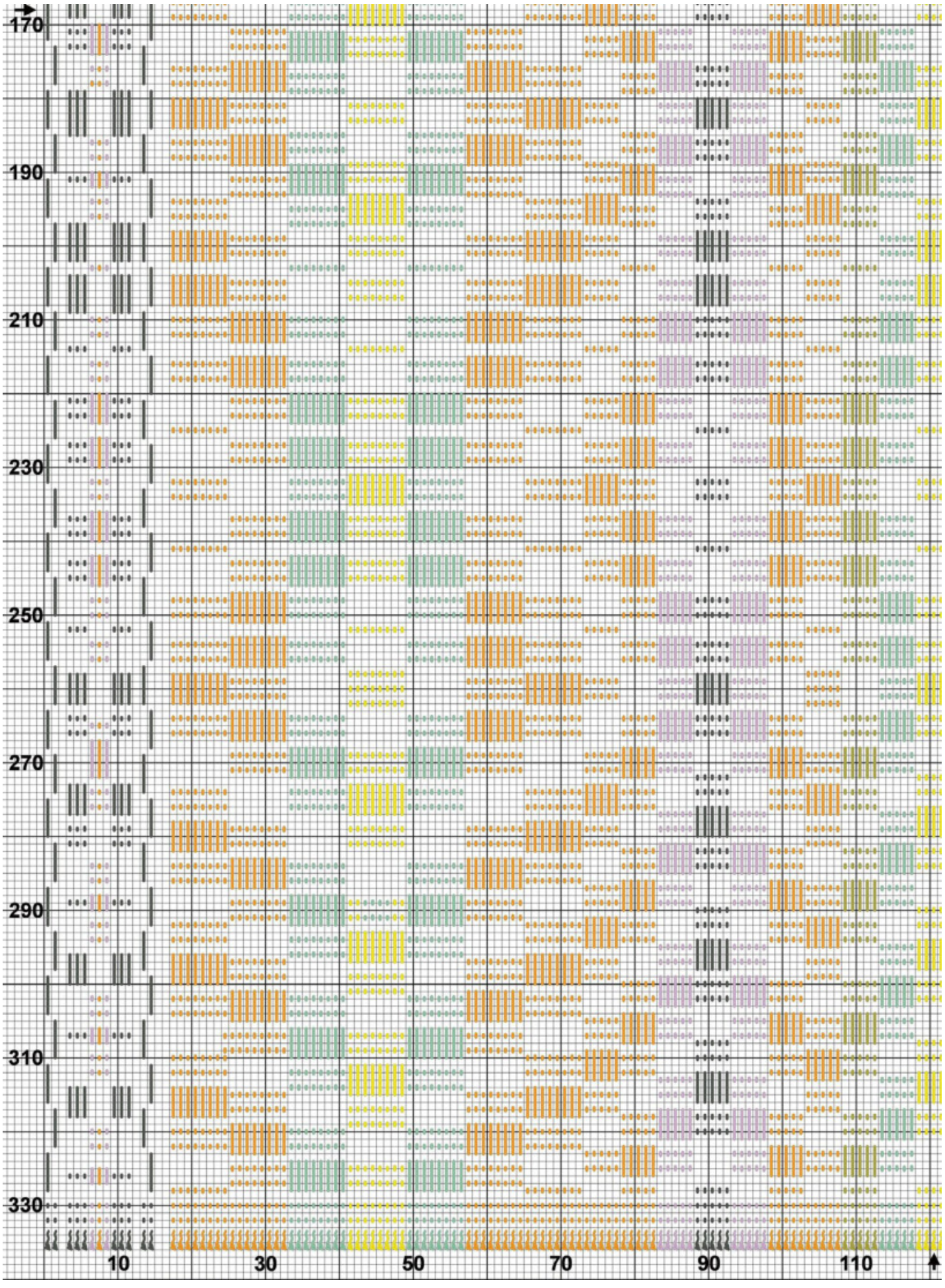
SPIRIT OF BELARUS

The Sacred World Beyond a Needle Eye

Heradatus Sea Table Runner

CHARTS

CHART B



Sheepish

Born in Goderich, Ontario, located on Lake Huron, I have always lived in the area. Growing up on a farm I always loved animals. My Mother always sewed, knitted, and hooked mats to keep the cold floors warm in an old stone house.

My introduction to punch needle was about age 12 when Mom ordered a kit for me. It was a parrot and roses pattern on black velvet. The pattern was on white cotton, a metal tool supplied for punching the yarn. Working from the back, the coloured loops of wool came through on the velvet side. I was very proud of my work.

In 1959 I completed my nurse's training, married a young doctor and we headed to Thunder Bay to a hospital to work. There I was introduced to the "Sleeping Giant", a large rock formation out in Lake Superior.

The next year, we took up residence in Southampton and my husband Don acquired a busy practice. I was very busy with 3 children and all the activities that come along.

In 1978 my world came crashing down when our oldest son died, age 17, in an accident. I knew I had to find an interest! In 1980 a friend suggested I join a rug hooking group.

In 1990 we started the Chantry School of Rug Hooking in Southampton. I'm still Director of this popular school and love every minute of the time I spend with the artists. While I attended many classes learning the art of hooking rugs from others, I am self taught in punch needle.

In the mid-1980s there was a horrendous storm on our lake and a lot of damage was done. Among the restoration efforts many boulders were placed to protect the shore. Over the last few years, I walked my little dog many times past "my rock".

I felt like the rock and I were friends. The rock looked like a sheep, so when I drew my sketches, I turned 'his' head to look at me. It seemed pleased. I felt it needed a name so "Sheepish" it was.

As I drew my sketches of the rock on paper, I then traced the design on White Weavers Cloth and began working with the Ultra Punch Needle to apply very fine yarns.

Beads became the stamens for the wildflowers. And of course, the Canadian Flag that flies in town. The piece measures 19" x 19" and is mounted on a board.

Sybil Mercer
Southampton, Ontario

Member of the Ontario Hooking Craft Guild

Photo by Sybil Mercer

Interesting ways to finish your punch needle embroidery

From the moment I first saw a punch needle embroidery many years ago at Quilt Market in Kansas City, I've been in love! I desperately wanted to know how to do it, so I went from booth to booth getting demos from all the different designers, bought an Ultra Punch needle kit, and as soon as I got home started to teach myself. Since then, I've taught many, many students to love punch needle as much as I do!

The first punch needle pieces I saw were all framed, most using the excess weaver's cloth around the edge as the background. But when I started to design my own punch needle patterns, I looked for other ways to finish the embroideries. Since I was first a quilter, and the designs are stitched onto fabric, my first instinct was to sew them into quilts! So that's exactly what I did! When we went to Quilt Market the following year, I took my first punch needle patterns for display and sale and got a real chuckle out of all the quilt shop owners who came along and commented that they never would have thought to sew the punch needle pieces into quilts.

Over the years I've appliquéd punch needle pieces into quilts, onto wool penny rugs, and onto tote bags. I've sewn them into pillows. I've made them into lapel pins and Christmas ornaments.

I've mounted them on wooden boxes and plaques. I've also framed many of them, but I like to use flannel or cotton as the background instead of just using the weaver's cloth. Other ideas I've yet to try include gluing them onto mason jars, making them into coasters, or punching them directly onto clothing.

In this article I'd like to show you how to finish any punch needle design in a variety of ways using some of my original patterns as examples.

Simple Framing

Probably the easiest way to finish a punch needle piece, framing is also probably the fastest. First, you'll need a frame that has a mat with an opening that is larger than your embroidery. Cut a small piece of cardboard the same size as the opening at the back of the frame and spray one side of the cardboard with Odif 505™ adhesive. Now center the punch needle embroidery on top of the sprayed side and fold the edges of weaver's cloth around to the back and secure with adhesive spray or hot glue. Now you can center your embroidery under the picture mat and insert it into the frame. I take the glass out of the frame so that the loops of the punch needle embroidery are not squished. Here are two of my designs framed in this manner. **Pumpkin Patch** on the left has a mat on top of the weaver's cloth and **March** from my **Seasonal Selections** line has just a frame.

Framing with a fabric background

Basically, this is the same method as simple framing, but first I appliqué my punch needle piece onto a background fabric and then follow the above instructions to mount it on cardboard

and insert it into the frame. To appliqué the punch needle piece follow these basic instructions:

1. Trim away the excess weaver's cloth from the punch needle, leaving about a 1" border on all four sides.
2. Lightly spray the back of the embroidery with 505™ spray.
3. Fold back the excess weaver's cloth to the back of the punch needle right at

Photos by Christine Baker

the edge of the embroidery. Start by folding the corners diagonally then finish with each of the four sides. None of the weaver's cloth should be visible from the front of the punch needle.

4. Spray the back of the punch needle embroidery with the 505™ spray and then center it on the background fabric. Use sewing thread to appliqué the punch needle in place.

Follow the same instructions as for simple framing. Here are a couple of my designs framed in this manner. These samples are all from my **Seasonal Selections** line of patterns. **July** on the left features an assortment of buttons that have simply been hot glued to the fabric background. **April** and **May** are shown in a pewter frame just the right size for the two of them.

Appliquéing onto penny rugs and bags

Once you've mastered how to fold under the excess weaver's cloth and appliqué the punch needle piece onto fabric, you can stitch it onto anything! Here are some examples of how I used a wool background for my punch needle pieces. The **Funky Stocking** on the right was featured in *A Needle Pulling thread Festive 2010 issue* and the penny rug on the left is my **Flying Santa** pattern.

Other fabric items can easily be embellished with a punch needle embroidery. Pre-made bags from the craft store can quickly be one-of-a-kind by appliquéing a handmade punch needle embroidery on one side. You could also sew them onto a hat, an apron, a t-shirt…really the possibilities are endless!

People often ask me if punch needle embroidery pieces can be washed and my answer is always "I've never done it myself, but I know other people have". That being said, IF I were to try to wash one of my pieces, I think I would prep the back of the piece by fusing a stabilizer to the back of the piece BEFORE I were to stitch it onto the bag, apron etc. I would also probably just hand wash and let air dry flat.

Making punch needle lapel pins

Smaller punch needle pieces can easily be made into lapel pins! You will need a small piece of cardboard and wool felt, Odif 505™ Spray or a hot glue gun and a metal, sew-on, pin backing. First trim away excess weaver's cloth leaving a 2" border on all sides.

Cut a piece of cardboard the same size as finished punch needle piece, spray with adhesive and then center the punch needle on top and fold the edges of weaver's cloth around to the back and secure with adhesive spray or hot glue.

Cut a piece of felted wool the same size as finished punch needle piece and sew the pin backing to the back of the wool.

Attach the wool to the back of the punch needle using spray adhesive or hot glue. Whipstitch the edges together to secure the backing.

This little punch needle design is about 2" x 2½" and is one that I use in my workshops. It's small enough to finish in the 3-hour class and is just the right size for a lapel pin. These make really quick and thoughtful gifts!

Sewing into a quilted wallhanging or pillow

I've finished my pieces as quilted wallhangings and pillows two different ways. The first way is to make the quilt or pillow and then appliqué the punch needle piece onto it in the same manner as previously mentioned. This little wallhanging was totally pieced and quilted BEFORE the punch needle piece was added. The punch needle design is "January" from my Seasonal Selections line.

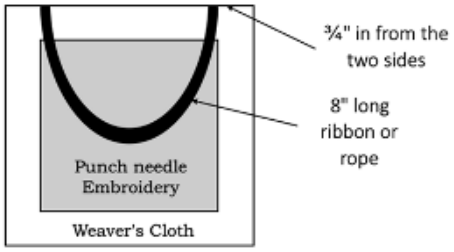
The second way is to actually piece the weavers cloth into the wallhanging or pillow as it is being constructed. I usually trim the weavers cloth so that there is about 1" showing around the punch needle embroidery and then cut borders to sew onto the sides and top and bottom the same way that you would make a pieced quilt block. These blocks can then be sewn into the quilt or pillow. In this method the weavers cloth forms a border around the punch needle and can be seen in the finished project. Here are some pillows and wallhangings that were made using this technique. **Folk Flowers** is on the left and **Allie's Basket** is on the right.

Coneflowers is the design on the left and **All Abuzz** is the piece on the right. These two pieces really show off the difference between using Valdani hand dyed embroidery floss (left) and DMC or Anchor floss (right)!

Punch needle Christmas Ornaments

To make a beautiful punch needle ornament first trim away the excess weaver's cloth from the punch needle, leaving a ¾" border on all four sides. Measure the size of the piece and then cut a piece of backing fabric that is the same size.

Place the trimmed punch needle on a hard surface with right side up and then place a piece of ribbon or rope onto the punch needle as shown in the following diagram.



Make sure to place the ends at least ¾" in from the sides of the weavers cloth and pin in place. Place the backing rectangle face down on top of the punch needle, making sure to align all of the raw edges and pin together. Using a ¼" seam, sew the two rectangles together, leaving a 2" opening at the bottom for turning.

Turn the ornament right sides out. Make sure that all of the corners have been fully turned and then stuff loosely with batting.

Using perlé cotton and a running stitch, stitch all the way around the outside of the weaver's cloth ¼" from the edge, closing the opening at the bottom of the ornament. This one is my "Sweet Snowman" pattern.

Mounting on to wooden boxes or on to plaques

In my accompanying sunflower pattern, I've shown you how to mount a punch needle piece onto a wooden plaque. If you can find a wooden box or other item that you'd like to attach your punch needle piece to, you can follow these same directions.

I've attached a few of my pieces to wooden boxes, the first one was my "Watering Can and Flowers" pattern (right side in photo). The box I found at the craft store had a recessed top that was exactly the right size for my punch needle piece. I cut a piece of cardboard slightly smaller than the recessed area on the box and then mounted my punch needle piece onto this cardboard, folding all the excess weaver's cloth to the back of the cardboard. I then applied hot glue to the recessed area on the box and inserted my punch needle piece, right side up. The glue holds the piece in place securely and the border around the recessed area of the box frames my puncneedle piece perfectly!

My "November" Seasonal Selections sample (on the left) piece was first appliqued to a background fabric and adhered to a piece of cardboard (the same method I use when framing). But instead of inserting it into a frame, I then hot glued it to the top of a wooden box.

Punch needle embroidery is a fun, affordable and portable hobby and as a bonus, you can quickly and easily make beautiful one-of-a-kind gifts. I hope that I've given you some fun ideas of how to finish your completed punch needle pieces

or that I've inspired you to take up the hobby yourself. If you're itching to learn this amazing embroidery technique, my online puncheedle school on *www.uppercanadaquiltworks.com* shows you all the steps to creating beautiful punch needle pieces AND how to finish them like a pro.

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Frameless Framing

At the start of my Elemental Fractal cross stitch series, I was speaking with Carla about finishes and she suggested a frameless option for a modern look. After some thought, I came up with a simple version I want to share with you.

materials

- (4) 1" x 2" wood lengths per frame, see sizing below
- screws, flush mount, not rounded
- foam core board
- thumb tacks (flat head)
- hanging picture bar
- upholstery thread (for lacing)
- Bristol board the same size as the frame less ½"

sizing

In case you use a different stitch count, which will cause the size to vary, here's how to calculate the frame size. For the frame width, take the finished size of the stitching and add a minimum of 2". If you want more than an inch between the stitching and the edge of the frame, add additional inches**.

For the fabric size, be sure you have at least 4" on each side of the stitching, to allow for wrapping around the wood. If you enlarge the frame size, add the same amount to the fabric size.

I also suggest cutting all your frames at the same time, so you can ensure they all finish to the same size! See assembly below, before cutting any wood.

**Remember to double the measurement, to allow for two sides, for example, to increase from 1" to 1½" spacing around the stitching, you would have to increase the amount you add to the frame size from 2" to 3"!

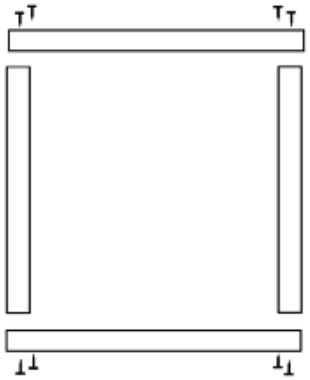
frame assembly

TIP Turn the wood, so the narrow edge stands up, and join on the wider edges. Use two screws per end, so your boards don't twist. Note that even though the wood is called 1" x 2", it measures ¾" x 1½", since they measure it before they finish it!

Also, because the height of the frame must be the same as the width, the top and bottom pieces of the frame will match the width calculated above (under sizing), while the two side pieces will be shorter by the width of the top and bottom wood pieces, as in the diagram. When assembled, the frame will be square, with equal height and width.

TIP Thin wood may split if your screws are too thick. There are two ways to prevent this, first, use thinner screws, and second, use a very fine drill bit to pre-drill holes for the screws to follow. This drill bit should be thinner than the screws being used, so the holes created by the screws remain tight!

By assembling all four frames at the same time, even if all the pieces aren't stitched yet, you ensure that your finished pieces will match.



mounting stitching

First, make sure all screws are in tight, so the surface is flush.

Cut a piece of foam core board the same size as the frame and set it on top. Tack or glue it in place if desired, but the fabric will hold it in place, so you don't have to.

Lay the stitching on top of the foam core board, and center it so the same amount of fabric shows on all sides. Use thumbtacks into the sides of the frame, they may not be long enough to go through the foam core board to hold the center of each side in place.

Turn the entire frame upside down, so the stitching is face down on a clean surface, and the foam core board and frame are on top. Work on the back of the frame.

Thread a needle with the upholstery thread leaving the tail attached to the spool, do not cut the upholstery thread into lengths!

Begin where the fabric is shortest either top to bottom, or side to side, lace by carrying the upholstery thread through the fabric, from side to side. Make the lacing about a thumb's width apart. Work from the outside of one frame edge, to the outside of the opposite frame edge. Feed additional upholstery thread from the spool, down through the lacing, to the needle, as needed.

When the whole frame has been crossed, anchor the tail very well – it must be able to resist pulling, end off and remove the needle.

Begin pulling the upholstery thread tight, from the anchored end to the starting point. The thread should be taut enough it thrums when stroked, but do not distort or damage the fabric.

Keep tension on the thread as you pull. Maintaining tension at the end, cut the thread, leaving a long enough tail to anchor and end off. It can be awkward to thread the needle while keeping it taut, but you can do it!

This is your last chance to adjust the fabric. Check that the four centering points are still even. Adjust the fabric by sliding or rolling it around the frame, if necessary.

Return to the back of the frame and repeat the lacing on the remaining fabric edges.

TIP Always do the longer excess fabric sides last, so more of the lacing is hidden protected. If the fabric is even on all sides, or if you're covering the back as was done for the samples, this is less important.

When the piece is laced, and you're satisfied with the finish (check the face of the project), cut a piece of Bristol board ½" smaller than the frame size. By cutting it smaller, it will sit ¼" back from the edge, and won't show.

To attach, set the Bristol board evenly spaced on the back of the frame so all the lacing is hidden and tack or glue in place.

Attach a hanging picture bar to the top back of the frame, and you're ready to hang and enjoy your stitching!

Jo Gatenby
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